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A COMPLETE GUIDE

TO THE

GAME OF CHESS,

FROM THE

Alphabet to the Solution and Construction of Problems.

BY

H. F. L. MEYER,

Chess Contributor to "The Boy's Own Paper;"

FORMERLY CHESS EDITOR OF

"Hannoversche Anzeigen," "The Gentleman's Journal," and "Echo Americano."

GRIFFITH & FARRAN,
WEST CORNER OF ST. PAUL'S CHURCHYARD, LONDON.
1882.

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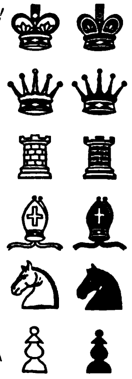
LIST OF SIGNS AND ABBREVIATIONS.

K
L
M
N
O
P

Stand for the pieces in Chess, as explained on pages 14 and 15, thus :—



†	stands for	check.
††	„	double check.
‡	„	checkmate.
†‡	„	double check and mate.
:	„	takes (but in the text it signifies " the colon ").
+	„	plus.
×	„	times (in multiplication).
=	„	equals.
&	„	and.
No.	„	number.
i.e.	„	*id est*=that is.
viz.	„	*videlicet*=namely.

from books and articles published in the English, German, Dutch, Danish, Swedish, Italian, Spanish, Portuguese, French, and Russian languages. The book especially used are those by Bilguer, Lange, Staunton Wormald, Tomlinson, Miles, and Linde. Our acknowledgements are also due to the following writers and correspondents :—Abbott, Anderssen, Andrews, Anthony, Arnell, Babson, Bailey, Barbe, Barbier, Bayer Belden, Bell, Benbow, Berger, Bezzel, Bivar, Blackmore, Bolton, Brown, Brownson, Bryan, Bull, Callander Capräz, Carpenter, Charlick, Chatto, Coates, Collins Congdon, Cook, Crake, Curtiss, Davidson, Dufresne Durward, Eaton, Evans, Fawcett, Faysse, Finlayson Frazer, Freeborough, Furnival, Gelbfuhs, Gilberg Gold, Gorgias, Grimshaw, Hanshew, Harris, Hazeltine Healey, Heywood, Hopwood, Horwitz, Huggins, Hunter, Jaenisch, Jordan, Jüdell, Klett, Kling, Kohtz und Kockelkorn, Kondelik, Langley, Lasa, Laws, Lehner, McArthur, Malmqvist, Mangelsdorf, Martini, Mehrtens, Minckwitz, Monck, Morton, Murray, Nash, Neumann, Orchard, Orsini, Palmer, Pearson, Pierce, Portilla, Portius, Preti, Ranken, Rasche, Reichhelm, Rudge, Sahlberg, Salvioli, Schneider, Schultz, Schumoff, Schwede, Seghieri, Smith, Smithwhite, Steele, Stevens, Sörensen, Suhle, Taylor, Therkelsen, Thursby, Tschigorine, Valle, Vazquez, Verbeek, Viles, Walker, Wasmann, Watkinson, Watson, Wayte, Wekerle, West, White, Worters, Zim, and others.

This book contains many particulars hitherto unpublished, yet knowing that there is room for improvement, the Author will feel obliged to his correspondents if they will kindly suggest anything tending towards the perfecting of one of the oldest and most widespread means of intercourse among nations, whose friendship and welfare may, it is hoped, be thus still further promoted.

July, 1881. H. F. L. Meyer.

A COMPLETE GUIDE

TO THE

GAME OF CHESS,

FROM THE

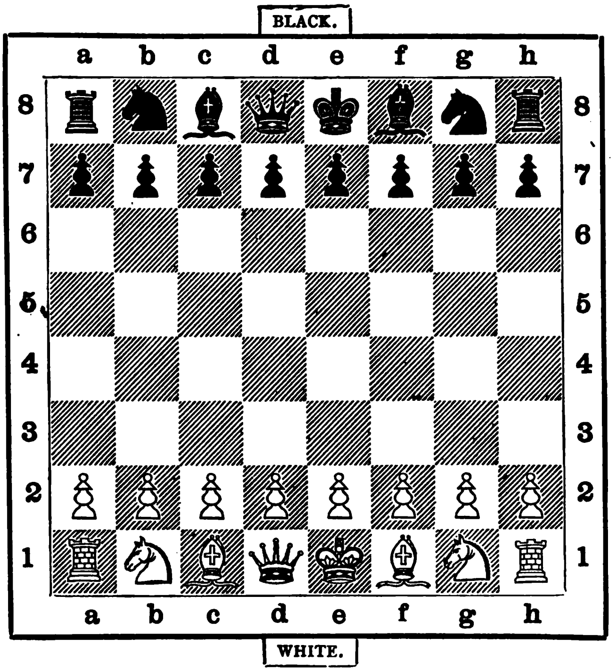
Alphabet to the Solution and Construction of Problems.

PART I.

THE ELEMENTS.

THE MATERIALS FOR PLAY.

THESE consist of a square board divided into 64 equal squares, alternately white and black, and a set of 32 men, namely, 16 white and 16 black, as shown in the following diagram :—



The **NOTATION** for describing the board and men is based upon the **LATIN ALPHABET**, which, with the addition of the W, is the following :—

A B C D E F G H I J K L M N O P Q R S T U V
a b c d e f g h i j k l m n o p q r s t u v
W X Y Z.
w x y z.

and of which a to h (or A to H) are used for the board, and K to P for the men, as follows :—

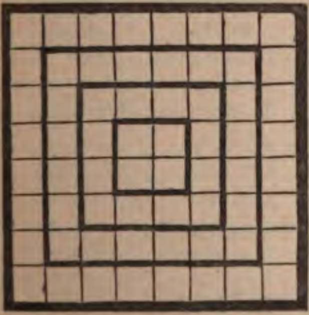
THE BOARD.

BLACK.

	a	b	c	d	e	f	g	h	
8	a8	b8	c8	d8	e8	f8	g8	h8	8
7	a7	b7	c7	d7	e7	f7	g7	h7	7
6	a6	b6	c6	d6	e6	f6	g6	h6	6
5	a5	b5	c5	d5	e5	f5	g5	h5	5
4	a4	b4	c4	d4	e4	f4	g4	h4	4
3	a3	b3	c3	d3	e3	f3	g3	h3	3
2	a2	b2	c2	d2	e2	f2	g2	h2	2
1	a1	b1	c1	d1	e1	f1	g1	h1	1
	a	b	c	d	e	f	g	h	

WHITE.

The horizontal rows of squares are called ROWS, the vertical ones FILES. The files are distinguished by the letters a to h, and the rows by the numbers 1 to 8. Each square is distinguished by naming the file and the row in which it stands. The line between the rows 4 and 5, dividing the board into halves, is by the Chinese called the River.



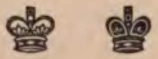
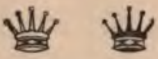
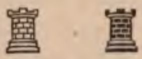
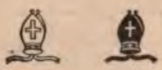
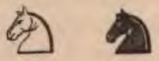
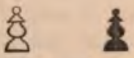
The first half, the corners of which are a1, a4, h4, h1, is White's *territory* and the other half is Black's.

For analytical purposes the board is divided into four parts, which (for the sake of brevity) we will call *spaces*. Space 1, consists of the 4 centre squares, d4, d5, e5, e4; space 2 of the 12 squares forming a frame or a so-called square-ring around the centre squares; space 3 of the 20 squares forming the second square-ring; and space 4 of the 28 squares forming th third square-ring, or the 28 border squares.

THE MEN OR PIECES.

The white men as well as the black, consist of six kinds, an when two persons are going to play, the pieces are arrange in two rows on each side of the board, as shown in the firs diagram (on page 12).

The names of the pieces are:—

Illustrations of the men for playing.	Types for printing diagrams.	The universal notation for writing and printing.
		K
		L
		M
		N
		O
		P

English names.	German names.	French names.	Italian names.	Spanish names.
King	König	Roi	Re	Rey
Queen	Dame	Dame	Donna	Dama
Rook	Thurm	Tour	Torre	Torre
Bishop	Läufer	Fou	Alfiere	Alfil
Knight	Springer	Cavalier	Cavallo	Caballo
Pawn	Bauer	Pion	Pedone	Peon
white	*weiss*	*blanc*	*bianco*	*blanco*
black	*schwarz*	*noir*	*nero*	*negro*

See pages 269 and 270.

In writing, the black pieces are generally distinguished by a ring marked around each letter, thus (K), (L), etc.; or the white by 𝔎, 𝔏, etc., the black by **K, L,** etc.

The 6 letters from K to P are sufficient in any language, but English readers can give them names as follows:—

King, Lady Queen, Monument, Neighbor, Over-leaper, Pawn.

An American writer proposes the names:—

Keeper, Lord, Master or Minister (also Mammoth), Nobleman, Overseer and Peasant.

The 8 men in the first row are called superior pieces or Officers, N and O being Minor Officers, and those in the second row are the minor pieces or Pawns. The 8 Pawns are distinguished from one another by their files, thus the P on g 2 is the g Pawn.

The board is placed so that there is a white square at the right-hand corner in the bottom line. Notice also that the crowns with five points, representing the Lady Queens are placed on squares of their own color.

THE FIRST RULES.

The pieces move from one square to another in accordance with certain rules, of which the fundamental are:—

1, Each player must endeavor to win, that is try to checkmate the adverse K.

2, White and Black move alternately.

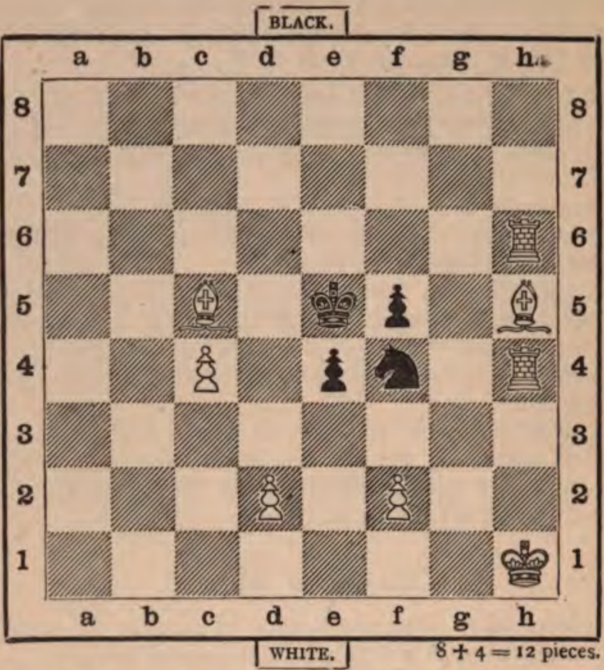
3, One piece is moved at a time except when taking a piece (see next rule), promoting a P (see page 20) and the K M movement (see page 21).

4, A white piece can take a black one, and vice versa; this is done by removing the latter from the board and substituting the former. An exception to this rule is the taking in passing, see page 19.

5, The movements of the pieces are either parallel to the sides or along the diagonals of the squares, except those of one, the O, see page 18.

THE DESCRIPTION OF POSITIONS AND MOVES.

The subjoined diagram represents a problem by the great composer, K. Bayer:—



White to play and mate in four (4) moves.

It is described as follows:—

Position.—White: K h1; M h4, h6; N c5, h5; P c4, d2, f2. Black: K e5; O f4; P e4, f5. White mates in four moves.

Solution.—The moves are indicated by naming the moving piece and the square to which it moves. Thus: 1, N e2, that is, the N on the square h5 moves to the square e2. Now it is Black's turn; his best answer is, 1, O e6, that is, the O f4 moves to e6.—*(See page* 248.*)*

Thus White's move and Black's answer constitute one move. One can make doubly sure of the moves by indicating both the squares, thus: 1, N h5—e2, O f4—e6. White's second move is, 2, M g6 (if the second move had been M to h5, then it would have been necessary to show which of the two Ms was moving there, thus, M 6 h5).

White's fourth move is the checkmate, after which Black has no answer, so that White plays four, and Black three moves.

Thus a four-move problem comprises seven movements. The full solution will be found in part III., immediately after the solution of problem No. 60.

The *variations* in games and problems are referred to by making use of the letters Q to Z, or q to z.

The *taking* of a piece is generally indicated by a : or ×, the *check* by †, and the *mate* by ‡.

The numbers of the *white* and *black* pieces are added on the corner of the diagram, in order to afford some guarantee that the position is written or printed correctly.

THE MOVEMENTS OF THE PIECES.

♔ ♚ The K moves one square at a time to any of the eight surrounding squares, *i.e.*, the K if standing on f3 can move to e2, e3, e4, f4, g4, g3, g2, f2. Its territory or domain consists of nine squares, including that on which it stands. The K on f3 can in five moves arrive at d8, and can take its route over c6, or g5, or other squares. (See the K M movement or castling on page 21, also especially the check and checkmate—Pages 21 and 26.)

♕ ♛ The L is the most powerful piece, for it can move in rows, files, or diagonals in all directions, as far as the lines are open. A line is open or clear when unoccupied by either a white or black piece. For instance, the L can move from d4, in four straight lines and in eight directions to any of the following twenty-seven squares: c3, b2, a1; e5, f6, g7, h8; c5, b6, a7; e3, f2, g1; c4, b4, a4; e4, f4, g4, h4; d3, d2, d1; d5, d6, d7, d8. From each of the twenty-eight border squares it can move to any of twenty-one squares; from each of the twenty in space 3 to any of twenty-three squares, and from each of the twelve squares in space 2 to any of twenty-five squares. It can, in two moves, arrive at any square of the board by different ways; from b3 it can reach f6 by going first to any of these squares: b2, c3, b6, f3, e6, f7. It can in two moves go from d4 to g5 in twelve different ways.

♖ ♜ The M is next in power to the L. It moves in rows or files as far as they are open. From any square it can move to any of fourteen squares, namely, from c6 to any of the squares in the lines to a6, to h6, to c1, or to c8. It can, in two moves, reach any square on the board by two routes.

♗ ♝ The N moves diagonally in all directions, and as far as the lines are clear. From e4 it can go to any of thirteen squares, namely, in the lines a8—h1 and b1—h7. In space 2 it can move to any of eleven squares, in space 3 to any of nine, and in space 4 to any of seven squares. It can, in two moves, arrive at any of the 32 squares of the color on which it stands.

♘ ♞ The O does not move in rows, files, or diagonals, but leaps over the three border lines of four adjoining squares, namely, to the third square of another color, that is, from white to black, and *vice versa*. The explanation often given that it makes one step straight, and one oblique, or one oblique and one straight, (namely, that it combines the shortest path of the M with the shortest path of the N, or *vice versa*), gives an easy method of discovering to what squares the O may move, but is not strictly correct, for the O's move does not consist of two steps, but of one only, for instance, it can move from c3 to d5 when the squares c4 and d4 are occupied. Its true motion is this: the six adjoining squares c3, c4, c5, d5, d4, d3 form a parallelogram, in which the O leaps from one corner square to that corner square which lies diagonally opposite. Geometrically, the leap is the hypotenuse of a right-angled triangle, of which the base is equal to one side of a square and the perpendicular equal to two sides. This hypotenuse bisects the diagonal of the parallelogram of six squares, 3 by 2.

The O can leap from c3 to d5, or from d3 to c5, and back again. In its leap from c3 to d5, it crosses the boundary lines of the four squares, c3, c4, d4, d5. It makes its leap in all directions. Of these there are eight; thus from c3 it can move to b1, a2, a4, b5, d5, e4, e2, d1. Consequently its territory lies within a square of twenty-five squares. Supposing it to stand on f4, then it moves within a space of which the corners are d2, d6, h6, h2. From various positions it can move to two, four, six, or eight squares. It requires four moves to go from a1 to g7, but six moves to go to h8, and four moves from g7 to h8. Also four moves from f5 to d3, and can commence by moving to any of its eight squares. It can move all over the board without touching twice any of the sixty-four squares, and can thus produce very pretty results. (See problem No. 98.)

THE CAPTURE OR TAKING OF PIECES.

The preceding five pieces take in the same way as they move, that is, each of them can capture any of the opponent's pieces (except the K) which stands within the legitimate line of its march, but it is otherwise with the P, which shall now be described.

♙ ♟ The P moves straight forward one square at a time, but when starting it may move two squares, provided that nothing stands in the way. For example, a white P on f2 moves to f3 or f4, but one on d4 can only move to d5. It takes a piece by making one step diagonally in a forward direction to the right or left, thus a white P on d5 can take a black piece on e6 or c6. After a capture it moves straight forward upon the file where it then stands. It never moves or takes backwards. The P a2 can arrive on any of the twenty-seven squares lying in the triangle a2-a8-g8; P b2 on any of thirty-three; P c2 on any of thirty-seven, and P d2 on any of thirty-nine squares.

THE TAKING IN PASSING.

The privilege that a P may move two squares at starting is counterbalanced by an advantage given to the opponent, namely, that he can take that P with his P (not with any of his officers) as if it had moved only one square, and stood one step further back. A white P moving from f2 to f4 can be taken by a black P standing on e4 or g4, and in taking the white P away from f4, the black one is placed on f3. The P can be taken in passing only *immediately* after it has made its move of two squares and not after one or more moves have intervened. If a player has no other move but taking a P in passing, then he is obliged to do so.

A white P on d2 cannot go at once and take a piece on c4 or e4.

The old custom of placing some of the white Pawns on the first row, and some of the black ones on the eighth, is now obsolete, but we hope to see it revived.

THE PROMOTION OF THE PAWN.

When a white P reaches the eighth row, or a black one the first, then it becomes at the option of the player any of his officers not on the board, but when all the eight officers are on, then it remains a P. Therefore the promotion consists in removing the P from the board and replacing it by any officer off the board and of the same color. The player may have both his Ns on squares of the same color. Compare the paragraphs under Historical Notes in Part IV.

A P in various positions can have a choice of one, two, three, or four, or by way of promotion (on any of three squares) of twelve moves.

THE MOVEMENTS OF THE K IN CONNECTION WITH OTHER PIECES.

There remain to be explained the following, which are of the highest importance :—

1. The K M movement (or castling).
2. The check.
3. The checkmate.
4. The draw.

THE K M MOVEMENT.

Once in a game each player has the right of moving *two* of his pieces at a time, namely, the K and one of the Ms, under the following restrictions, which, though here referring to White, are equally applicable to Black :—

1. The K must stand on e1, and the M on h1, or on a1.

2. The K moves two squares on the straight line e1-h1, or on the line e1-a1, and the M moves to the square next the K on the other side of it on the same straight line. Thus the K can perform this movement with either M. The *short* movement is that on the K's side (*i.e.*, on the right-hand side), namely, K from e1 to g1, and M from h1 to f1; and the *long* movement is that on the L's side (or on the left), namely, K e1-c1, M a1-d1.

3. The line e1-h1, or e1-a1 must be clear, that is, no white or black piece must stand therein.

4. The K must not be in check at the time of moving with the M.

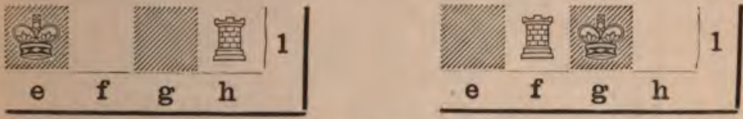
5. The K must not pass over a square which is attacked by a

black piece, namely, the squares f1 and d1, and it must not move into check. (The M may be attacked at the time of moving, and may pass over one attacked square, namely, the square b1.)

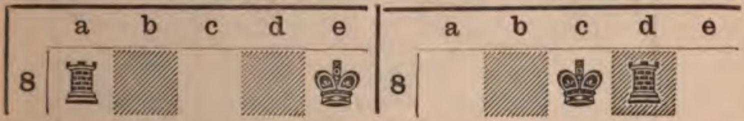
6. The K and the M must not have been moved previously. Should one of the Ms have been moved and have afterwards gone back to its own square, then the K cannot move with this M, but may do so with the other, provided the latter has remained stationary. Should the K have been in check previously, then that must not have been defended by moving the K.

Position *before* Position *after*
the K M movement.

The short K M move, or that on the K's side, shown for White.



The long K M move, or that on the L's side, shown for Black.



In the short notation the description of the movement to g1 is K M, and to c1 is K M (L).

Four K M movements are possible on the board, namely, two for each player, but only one of them can take place for each player. The white K must either go to g1 or c1, and the black K to g8 or c8; the M must be moved respectively to f1 or d1, or to f8 or d8.

Herewith is explained the third and last of the *extraordinary* movements on the board, namely, the moving of a P two squares, the taking of a P in passing, and the K M movement.

THE CHECK.

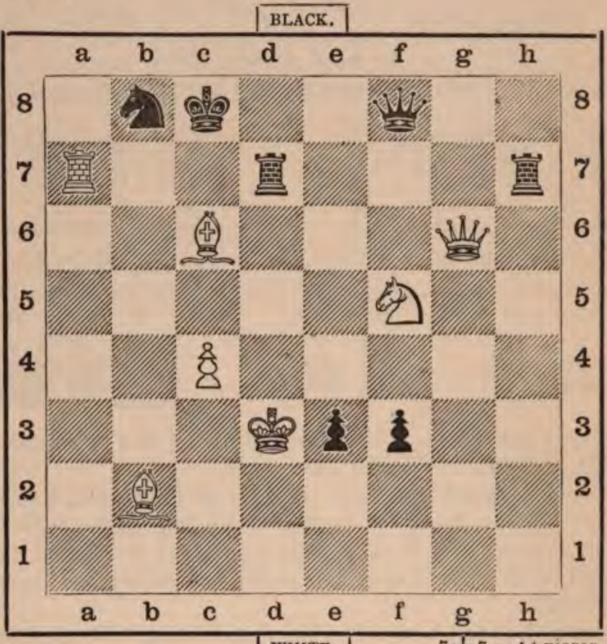
THE PRINCIPAL PIECE IS THE K, FOR ALL THE MOVEMENTS ARE ABOUT IT, SINCE THE IDEA OF THE GAME IS TO CHECKMATE THE K, AND WHEN THIS IS DONE THE GAME IS WON.

Therefore it follows that the K is never taken; all the other pieces can be.

A game does not always terminate in a *win*, but may end in a *draw* (see page 33), and it is then undecided.

When a piece threatens to take the K, then the latter is in *check*, and either (1) it must move to an unoccupied square not attacked by any adverse piece, or (2) the checking piece must be taken, or (3) a piece be interposed between it and the attacking piece.

When the player can do none of these three things, the K is checkmated.



7 + 7 = 14 pieces.

In this position the white K on d3 is in check from the M d7. White has eleven defences, viz., (1) the K can move to c2, (2) K to c3, (3) K to e3, (4) K to e4, (5) the M a7 can take the M d7, (6) the N c6 can take the M d7, (7) the L g6 can interpose on d6, (8) the N c6 can interpose on d5, (9) the N b2 can interpose on d4, (10) the O f5 can interpose on d4, (11) the O f5 on d6.

All three kinds of defence are here possible; to the first belong those from 1 to 4, to the second those of 5 and 6, and to the third those from 7 to 11.

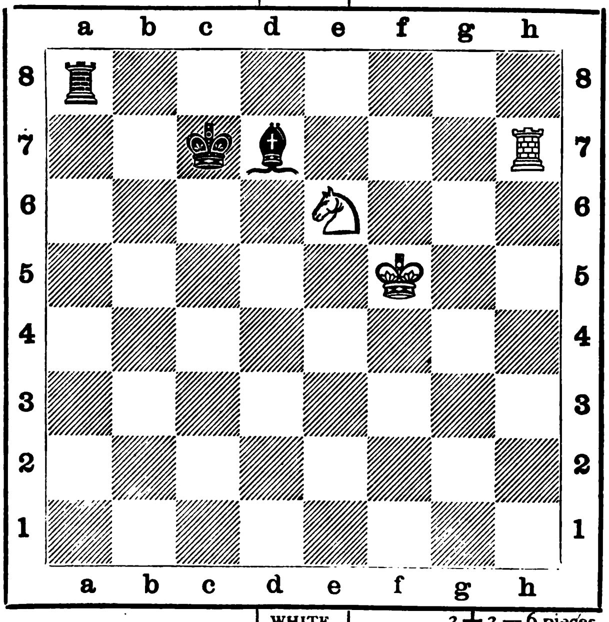
Had the M checked on d4, then the K could have taken it. Two of White's defences give check to the black K, namely, N to d7, and O to d6. In case the check is from a P or an O, then the third kind of defence, namely, an interposition, is impossible.

It follows that neither K can occupy a square next to the opposing one, for by so doing it would be in check.

Since the K and the L defend all the eight squares around themselves, they cannot be approached and be captured by the adverse K, but the latter can attack all the other four kinds of men.

A piece cannot move (or is *pinned)* when by moving it would leave its K in check, from an opposing L, M, or N. In this position there are two pieces pinned, namely, the N d7 by the M h7, and the O e6 by the N d7. The K c7 is obliged to move, although the checking piece (O e6) cannot move and take the K. If the six squares d6, c6, b6, b7, b8, c8 were blocked by black pieces, and the piece at d6 were a P or N, then the K could not move, and would be mated.

BLACK.



WHITE. 3+3=6 pieces.

Thus there are four points which distinguish the K from any other piece. 1. It must always be on the board. 2. It cannot move on to any square of the adverse K's domain. 3. It cannot directly give either check or mate. 4. It cannot be left *en prise*, but any attack made upon it must immediately be met.

The most powerful check is from the L, for if it checks either straight or diagonally within the adverse K's territory, then it attacks six squares of that domain, provided the K stands in space 1, 2, or 3. If the L stands further away then it attacks five or three squares.

The M attacks three squares, but if close to the K, four squares.

The N attacks three squares, if it is without the K's territory, within only two squares.

The O attacks two squares,

And the P only one.

There are three kinds of check :—

SIMPLE,
DISCOVERED, and
DOUBLE.

The latter is a combination of the two former species.

The SIMPLE CHECK is given direct by any of the five kinds of men.

The capacity of the men for checking in their most advantageous positions is as follows :—

The L can give check on any of twelve squares, the M on either of two, the N on either of two, the O on either of two, and the P on one square, but by way of taking on either of two squares. Suppose the K is on d7, and the L on e4, then the L can move to any of the following squares, and give check : a4, b7, c6, d3, d4, d5, e6, e7, e8, f5, g4, h7. When it stands further away or closer to the K, then it has less power ; in some cases on a clear board, it can give check only on five squares. When it stands an O's leap distance from the K, then it can check on any of ten squares.

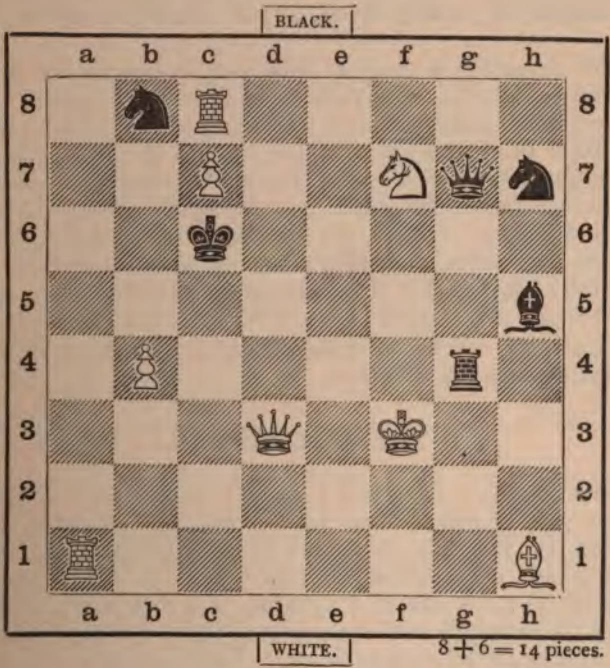
The DISCOVERED CHECK is caused by the motion of a piece, which does not give a check itself, but unmasks the attack of some other piece. The former may be any of the six kinds of men, but the latter must be L, M, or N.

The DOUBLE CHECK arises when the moving as well as the discovered piece attacks the K.

This can be done in a variety of ways by all the five pieces. In one case it is practicable without moving either of the two checking pieces, namely, when a P takes a P in passing. (See problem No. 41).

The moving piece can generally go to any of two, but not more than two squares, and produce a double check.

In case of a double check the first defence alone is effectual, *i.e.*, the K must move. The diagram here represents a position in which White can give twenty checks, and if it be Black's move he can give fourteen.



8 + 6 = 14 pieces.

Among the twenty checks there are fifteen simple, four discovered and one double check. The simple checks are ten from the L d3, namely on c2, c3, c4, b5, a6, d5, d6, d7, e4, and g6; 2 from the M a1, namely on a6 and c1; 2 from the O f7, namely on d8 and e5; and one from the P b4, namely on b5. There are in all four discovered checks: three by moving the K f3, and one by moving the P c7, thus the N h1 gives check when the K moves to e2, e3, or f2, and the M c8 gives check when th P c7 moves to b8 taking the black O and becoming the white N The double check arises when the P moves to b8 and become an O. (White's *best* move is L d6).

Black's fourteen checks are thus classified : three are simple nine are discovered, and two are double. The simple ones ar L g7 to f7 or f6, and O h7 to g5. The discovered are M g4 t e4, d4, c4, b4, h4, g2, g1, g5, and g6, and the double are M t f4 and g3.

In the following position :—

White, K d5; L a5; M d4, h8 ; N c3; O c6, h6 ; P f4, h5.

Black, K f6 ; L d1 ; M d8, g2 ; N d6, h1 ; O a6, h3 ; P b3 d3;

Black threatens as many as twenty-eight checks, but if White moves first then he can give mate at his second move.

The double check attacks 3, 4 or 5, or by promoting a P sometimes even seven of the nine squares of the K's territory

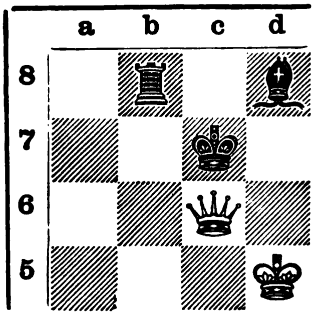
The discovered check and the double check are among the strongest moves in the game, and a player is generally obliged to guard against them. An attack in one move upon the greatest number of men, viz., nine, can be made with the O by a double discovery, for if a white M be stationed at a4, a white N at b2, and a white O at d4, and black pieces at d6, e3, e7, f4, f6, g3, g7, h4, and h6, then the white O can move to f5, and all the black pieces are attacked.

THE CHECKMATE.

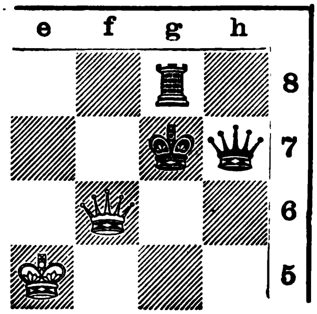
The K standing in space 1, 2 or 3, has its full territory of 9 squares ; all of which must be attacked, or 7 of them must be blocked by the K's own men in order to give mate. When the K stands in a corner, and none of its own men next to it, then White must attack 4 squares, but if the standpoint be any of the other 24 border squares then it requires an attack on 6 squares, to effect checkmate. The capacity of the 6 kinds of pieces for an attack on the K's territory is as follows :— The K can attack from 1 to 3 squares ; the L, 1, 2, 3, 5 or 6 squares ; the M, 3 or 4 ; the N, 1 to 3 ; the O, 1 or 2; the P, 1 or 2 squares. In giving mate they attack : the L, 3, 5 or 6 ; the M 3 or 4 ; the N, 2 or 3 ; the O, 2 ; and the P, 1 square.

In the following 18 positions the black K stands checkmated.

No. 1.



No. 2.



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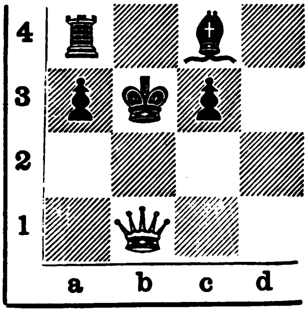

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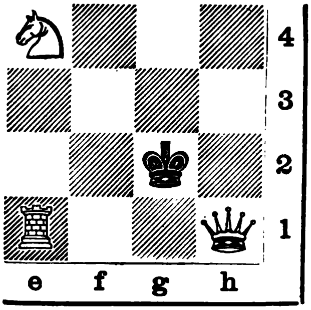

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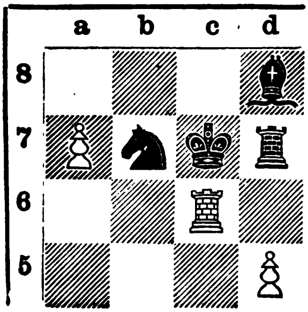

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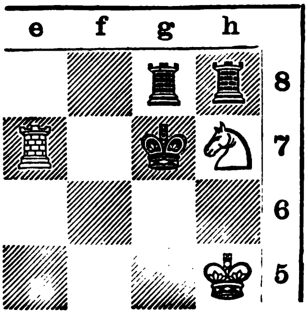

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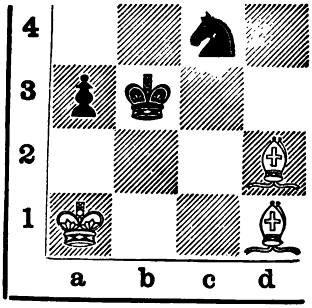

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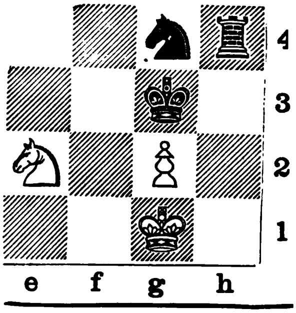

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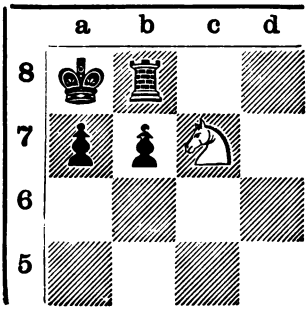
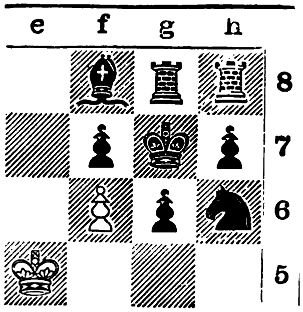
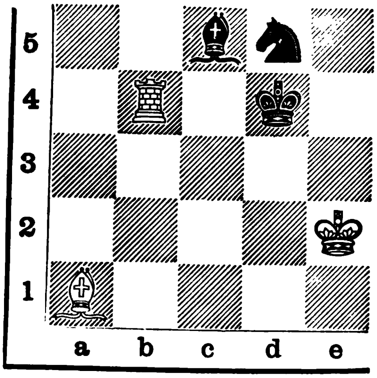


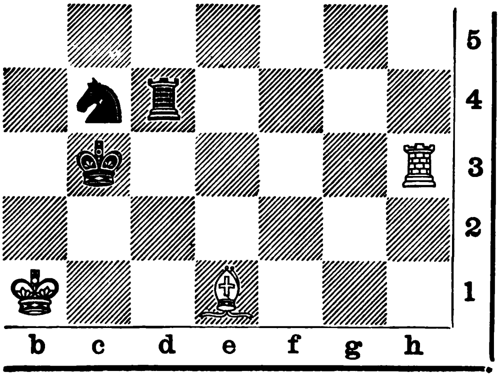
No. 10.



No. 11.



No. 12.



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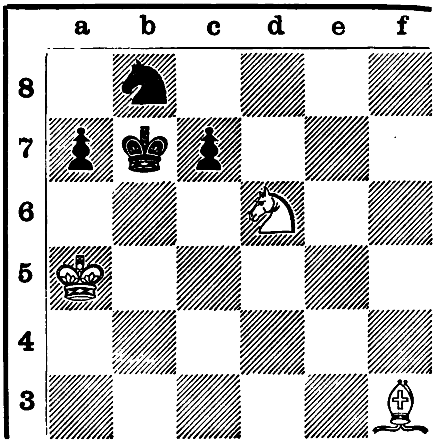

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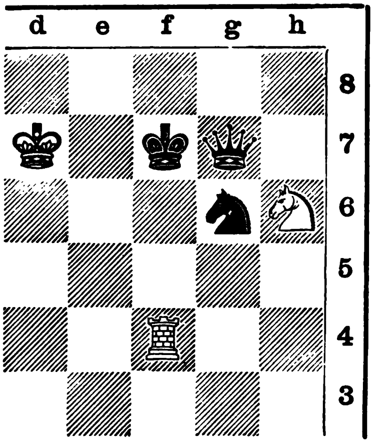
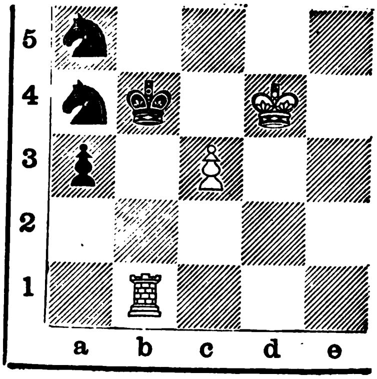
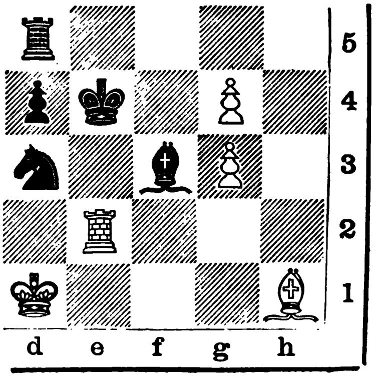


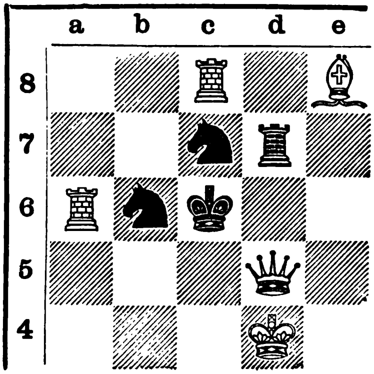
No. 15.



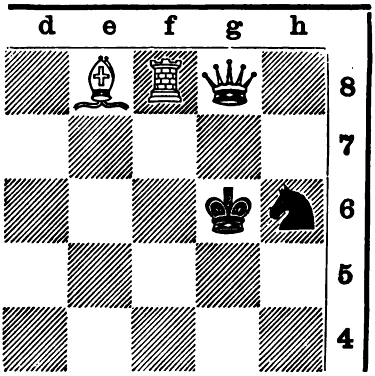
No. 16.



No. 17.



No. 18.



Position No. 1 illustrates a *straight* mate, and No. 2 a *diagonal* one. In No. 3 the L is *undefended*, and attacks the squares a2, b2, b3, b4, and c2. In No. 4 the mate giving L h1 is defended by the M e1. In Nos. 2 and 3 the mates are *pure*, for each of the nine squares is *singly* attacked or blocked, but not so in No. 1 and 4, for in the former the square d6 is doubly attacked, namely, by the K and the L, while in No. 4 the squares f1 and g1 are attacked by both, M and L.

The mate in No. 2 would not be pure, if there were an N e5 instead of the K, for this N would check the K if the L were removed. The mate with O c7 in No. 9 is a *smothered* mate. Nos. 5 to 16 show pure mates. Nos. 11 to 15 and No. 18 illustrate the various double checks and mates, in each the remotest piece has remained stationary.

In No. 11 the M came from b2; in No. 12 the N from g3; in No. 13 the O from e4; and in No. 15 the P from b2 by taking a piece on c3.

Nos. 16 and 17 show mates with *pinned* pieces. In No. 18 a P came from f7, and in taking a piece on g8 became the L, thus cutting off the K from seven squares all at once.

THE DRAW.

It was stated on page 15 that the game is played for the checkmate, which constitutes the victory, but when both players see that neither can win, then they give the game up as undecided or drawn; or when one player sees that he cannot win, he plays for a draw.

Compared with winning, the draw is of *minor* importance, and any special laws for it must not interfere with those of the former.

A draw can be caused in three ways, namely, by

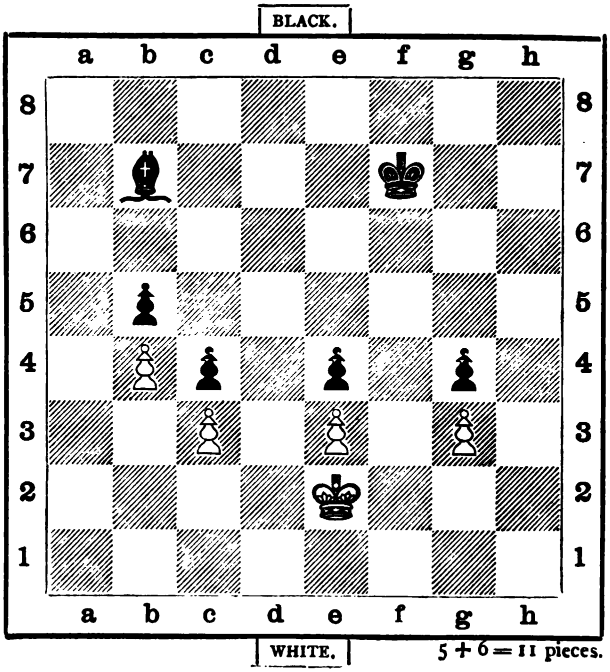
1. Insufficient force.
2. Perpetual check.
3. Stalemate.

1. When during the play many of the pieces have been taken, or some blocked or pinned, thus becoming motionless, the force remaining is sometimes insufficient to produce checkmate. In some games there remain nothing but the two Ks on the board. See page 37 on the smallest force for mating.

2. At other times a player is at a disadvantage either in the number of his men or in their position, and should he be able to continue checking, he will of course do so to compel his opponent to abandon the game as a draw.

3. Sometimes it happens that a player has no move left, namely, that his K is not in check, and that neither his K nor any of his pieces (if any are left) can move, then this player is stalemated, and the game must be given up as a draw.

EXAMPLE OF INSUFFICIENT FORCE.

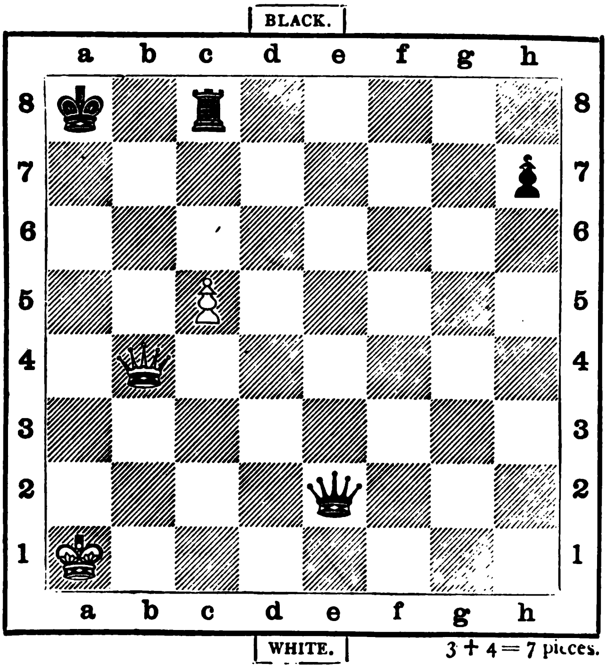


5 + 6 = 11 pieces.

Either to move.

Black's weakness here does not consist in the number, but the position of his men. 'The Ps have all blocked one anoth and neither the black K nor the N can attack any of the wh Ps or the K. If all the 8 Ps were removed then the ga would still be a draw; but if either a white or black P were moved, then the black K would be able to enter White's territ and win.

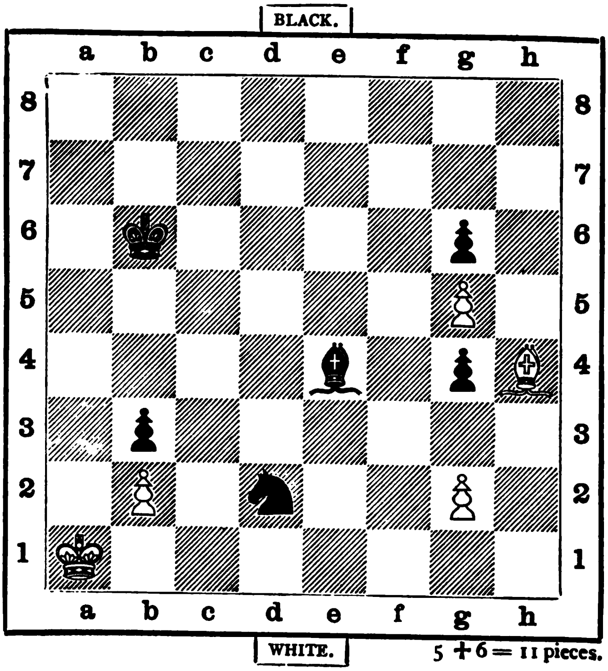
EXAMPLE OF PERPETUAL CHECK.



White to move.

White can continue checking by playing the L to a5, and then to b6; the L e2 is not obliged to interpose on a6, for that would be a very bad move for Black, because White would take the L and win the game. (If there were not a P h7, White might begin by checking on a3 or a4).

EXAMPLE OF STALEMATE.



White to play.

White plays P g3, then whatever Black answers, White remains stalemated. White would lose, should he play the N to e1, f2, or g3.

For other examples of draws see the end-games in Part II.

THE VALUE OF THE PIECES.

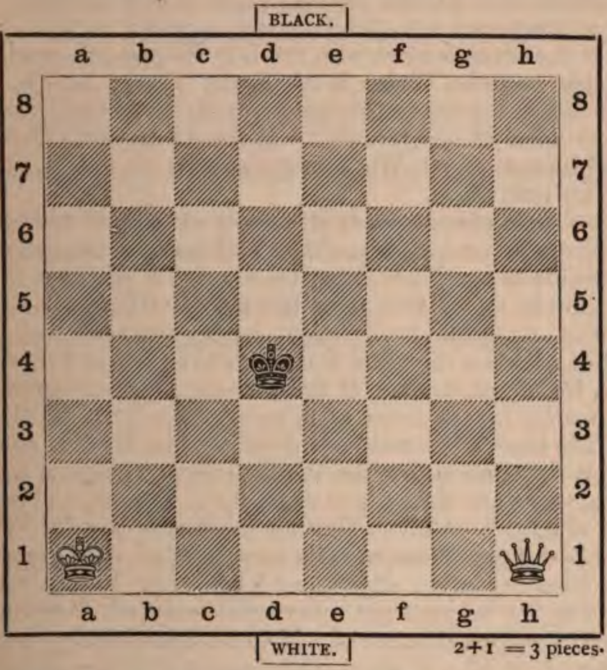
The relative value depends on the position, for sometimes an O is better than an M, or a P may be superior to the L, but the following numbers will give the general approximate value. Let P=1, then O=3, N=3, M=5, L=10 ; and the K is invaluable, but its power for defence and attack is about 3. (Some authors reckon O, N, and M a fraction higher).

As a rule 3 Ps are equal to a minor officer; 2 minor officers equal to an M and 2 Ps; the L equal to the 2 Ms, or to 3 minor officers.

THE SIMPLEST CHECKMATES.

The smallest force which a player requires with the aid of his K to control and mate the single K is one of the following:—1, the L; 2, an M; 3, the two Ns on the two colors; 4, an N and an O; 5, a P, which can safely be promoted to the L or an M.

1. THE CHECKMATE WITH THE L.



2+1 = 3 pieces.

The black K must be driven to one of the twenty-eight border squares, for there only can it be checkmated. White plays 1, L h1—h5. Now the black K is obliged to remain in White's half of the board (White's territory). The K tries to remain in the middle of the board, and moves to e4. Now the K must go and help, thus:—2, K a1—b2, K e4—f4; 3, K b2—c3, K f4—e4; 4, L h5—g5, K e4—f3; 5, K c3—d3, K f3—f2; 6, L g5—g4, K f2—f1; 7, K d3—e3, K f1—e1; 8, L g4—e2 (or g1), mate. If 1, K d4—c4, then 2, L h5—e5, K c4—b4, or d3 (or see variation Q: K b3); 3, K a1—b2, K b4—c4; 4, K b2—c2, K c4—b4; 5, L e5—d5, K b4—a4; 6, K c2—c3 (you must not play 6, L d5—c5, for Black would be stalemated), K a4—a3; 7, L mates on one of three squares: on b3, a5, or a8.—(Q) K c4—b3; 3, L e5—d4, K b3—a3 (if K to c2, the mate would follow one move sooner); 4, K a1—b1, K a3—b3; 5, K b1—c1, K b3—a3; 6, K c1—c2, K a3—a2; 7, L d4—b2 (a4 or a7), mate.

If in the diagram the black K had stood on b8, White would have played 1, L h1—h7 (not to c6), then play the white K five times in succession into the sixth row, opposite the other K, and mate at the seventh move with the L in the seventh row.

In this position: White, K d6, L d2; Black, K d8, P d4, White can give mate in two moves by 1, L d2—g2, and then mate on a8 or g8 accordingly. If there were not a P (a black or a white one) on d4, White might as well play 1, L d2—d5, and mate next move.

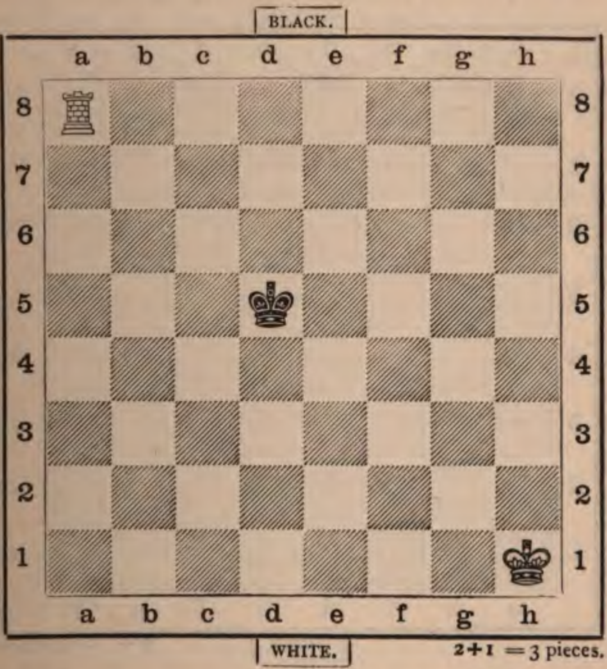
These three pieces permit of a great number of mates. The almost infinite variety of positions will become somewhat comprehensible to you if you count the number of positions in which the K can be mated with these two pieces. The black K can be mated on any of the twenty-eight border squares. Let it first stand on a1, then the white K must stand on one of five squares: on a3, b3, c3, c2, or c1. If the K is on a3, then eight mates are possible, for the L can mate on a2, b2, c1, d1, e1, f1, g1, or h1. The same eight mates are possible when the K is on b3, but there is only one mate when the K is on c3 (namely, L on b2). Again, there are eight mates when the K is on c2, and there are eight when it is on c1. Thus for the first square (a1) we have 8+8+1+8+8=33 mates. The same number we have for the other corner squares: a8, h8, and h1. Now let us take the second of the twenty-eight squares—namely, a2, then the white K must stand on c1, c2, or c3. If on c3, there is only one mate—namely, L on b2; if on c1, there are two mates—namely, the L on b2 or on a4; and if on c2 there are six mates—namely, the L on b2, or on any of the five squares from a4 to a8. Thus for a2 we have 1+2+6=9 mates. The same number of mates we obtain for the other seven border squares next the corners: a7, b1, b8, g1, g8, h2, and h7. For a3 we have two mates when the K is on c2, also two when it is on c4, and six when it is on c3, in all 2+2+6=10 mates. This number we have also for a4, a5, and a6; indeed, for each of the sixteen border squares, of which four lie in the middle of each side of the board. Therefore we have for the twenty-eight squares: 4×33+8×9+16×10=364 mates.

There are not so many positions for the mate when we have the M instead of the L—namely, there are 4×24+24×5=216.

Add a white M to the Ks and the white L, then the black K can be mated on any square of the board; and the number of positions for the mate increases immensely.

Add an N instead of an M, and the mate cannot be given on every square. Add an O instead of an M, then the mate can be given on every square. By adding other pieces the number of positions increases from millions into trillions. The final result is an exceedingly high number, which is mathematically certain, but still unknown.

2.—THE CHECKMATE WITH THE M.



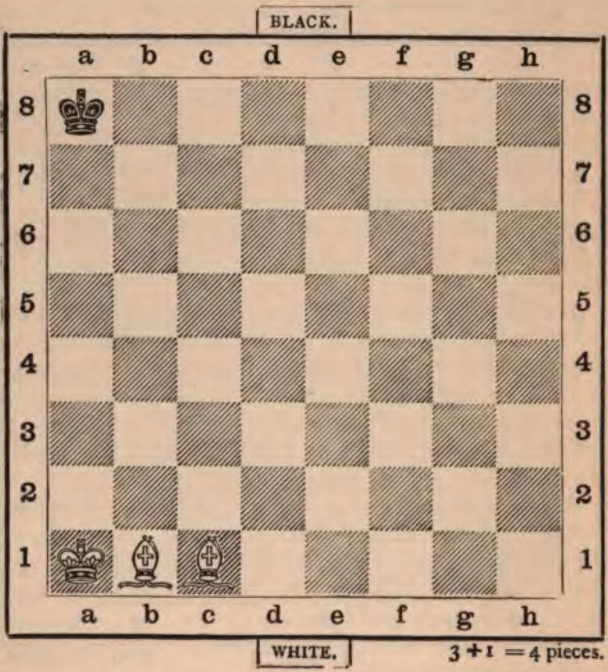
2+1 =3 pieces.

The position is symmetrical; White may begin by playing the M to c8 or a6, and proceed thus: 1, M a8—c8, K d5—d6. 2, K h1—g2, K d6—d7. 3, M c8—c1, K d7—d6. 4, K g2—f3, K d6—d5. 5, K f3—e3, K d5—d6 (if K to e5, then M to c5). 6, K e3—e4, K d6—e6. 7, M c1—c6†, K e6—d7. 8, K e4—d5, K d7—e7. 9, M c6—d6, K e7—f7. 10, M d6—e6, K f7—g7. 11 K d5—e5, K g7—f7. 12, K e5—f5, K f7—g7. 13, M e6—e7†, K g7—f8 (if K to h6, mate follows in two more moves, by M to f7, and then M to h7). 14, K f5—f6, K f8—g8. 15, K f6—g6 (also M to e8 will do), K g8—f8. 16, M e7—e6, K f8—g8. 17, M e6—e8, mate.

The K can be driven to any of the 28 border squares, and be mated there.

In this position: Wh., K d5; M d1; Bl., K d8; mate follows in three moves by 1, K d5—d6, K d1—e8. 2, M d1—f1, K e8—d8. 3, M f1—f8‡.

3.—THE CHECKMATE WITH THE TWO Ns.



3 + 1 = 4 pieces.

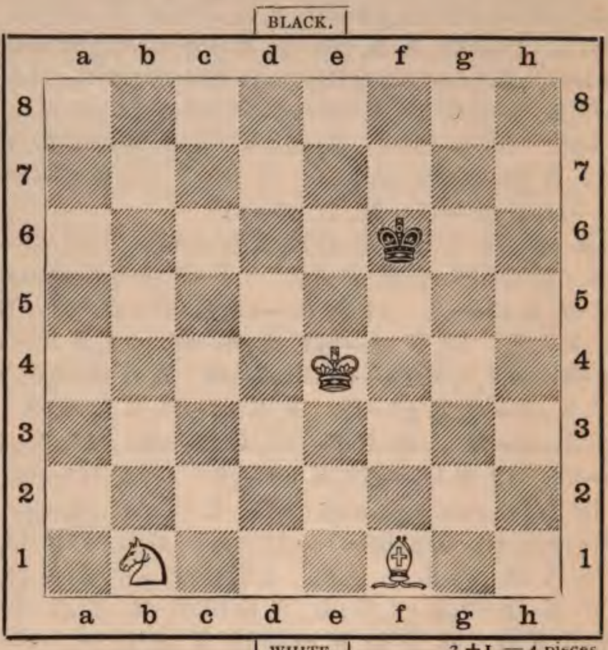
The K can be mated on one of twelve squares, namely, the four corners and the eight border squares next the corners, that is a7, a8, b8; g8, h8, h7, etc.

Thus 1, K a1—b2, K a8—b7. 2, K b2—c3, K b7—c6. 3, K c3—d4, K c6—d6. 4, N b1—f5, K d6—c6 (or variation Q). 5, N c1—a3, K c6—b6 (or R). 6, K d4—d5, K b6—b5. 7, N f5—d7†, K b5—b6. 8, K d5— d6, K b6—b7. 9, N a3—c5, K b7—a6. 10, K d6—c7, K a6—a5. 11, N c5—d6, K a5—a6. 12, N d6—b4, K a6—a7. 13, N d7—c8, K a7—a8. 14, N c8—b7†, K a8—a7. 15, N b4—c5‡.

(R) K c6—b5. 6, N f5—d7†, K b5—b6. 7, N a3—d6, K b6—a5. 8, K d4—c5, K a5—a6. 9, K c5—c6, K a6—a5. 10, K c6—c7, K a5—a6. 11, N d6—b4, K a6—a7. 12, N d7—c8, K a7—a8. 13, N c8—b7†, K a8—a7. 14, N b4—c5‡.—(Q) K d6—e7. 5, K d4—e5, K e7—f7. 6, N c1—g5, K f7—g7. 7, K e5—e6, K g7—f8. 8, K e6—f6, K f8— e8. 9, K f6—g6, K e8—f8. 10, N f5—d7, K f8—g8. 11, N g5—h6, K g8—h8. 12, N h6—g7†, K h8—g8. 13, N d7—e6‡.

In D. L. Ponziani's position: Wh., K e1; Bl., K e8; N c8, f8; the mate is accomplished in 15 moves, thus: 1, N d6, K d1. 2, N f5, K e2. 3, K e7, K f3. 4, K f6, K e2. 5, N f4, K f3. 6, K g5, K e2. 7, K g4, K e1. 8, K f3, K d1. 9, N d3, K e1. 10, N c2, K f1. 11, N d2, K g1. 12, K g3, K h1. 13, N d3, K g1. 14, N e3†, K h1. 15, N e4‡.

4.—THE CHECKMATE WITH N AND O.



3 + 1 = 4 pieces.

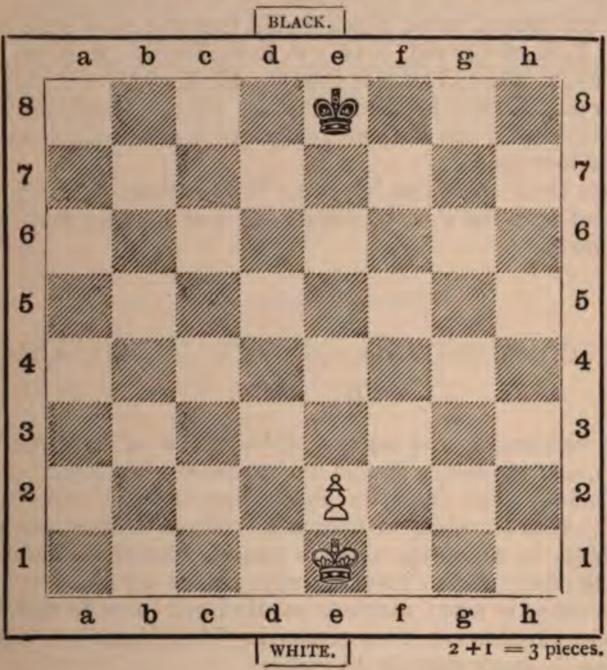
Among the five simple end-games which we treat here this is by far the most difficult. The K can be mated on one of six squares, namely, when the N stands on a white square, then the K must be driven into a white corner, and can be mated on a8, a7, b8; h1, h2, or g1. But when the N is on a black square, then the K can be mated on a1, a2, b1; g8, h8, or h7. The above position is from A. D. Philidor, from the year 1777, who moves as follows:—

1, N c4, K g6. 2, K f4, K f6. 3, O c3, K g6. 4, O e4, K h6. 5, K f5, K h7. 6, K f6, K h8. 7, O d6, K h7. 8, O f7, K g8. 9, N d3, K f8. 10, N h7, K e8. 11, O e5, K f8 (or Q). 12, O d7†, K e8. 13, K e6, K d8. 14, K d6, K e8. 15, N g6†, K d8. 16, N f7, K c8. 17, O c5, K d8. 18, O b7†, K c8.

19, K c6, K b8. 20, K b6, K c8. 21, N e6†, K b8. 22, N d7, K a8. 23, O c5, K b8. 24, O a6†, K a8. 25, N c6‡.

(Q) K d8. 12, K e6 (G. Lolli plays N e4), K c7. 13, O d7, K c6. 14, N d3, K c7. 15, N e4 (Ponziani in his book of 1782 gives N b5), K d8. 16, K d6, K e8 or c8. 17, N d5, K d8. 18, N f7, K c8. 19, O c5, and the mate follows as before in the main variation.

5.—THE WIN WITH A P.



2 + 1 = 3 pieces.

When the P cannot be captured by the black K, and White can avoid stalemate, then the P must be promoted to the L or an M. If in the above position White plays first, he wins, but if Black plays first, then he draws. When the three pieces are placed similarly in the a-file or the h-file, then the black K cannot be driven out of the corner, and draws.

White wins thus: 1, K e1—d2, K e8—e7. 2, K d2—d3, K e7—d6. 3, K d3—e4, K d6—e6. 4, P e2—e3, K e6—d6 (the K was obliged to go to the right or left, and allow the white K to advance to d5 or f5 respectively). 5, K e4—f5, K d6—e7. 6, K f5—e5, K e7—f7. 7, K e5—d6, K f7—f6. 8, P e3—e4, K f6—f7. 9, P e4—e5, K f7—e8. 10, K d6—e6, K e8—d8. 11, K e6—f7, K d8—d7. 12, P e5—e6†, K d7—d8. 13, P e6—e7†, K d8—c7. 14, P e7—e8 L, and wins as shown under No. 1.

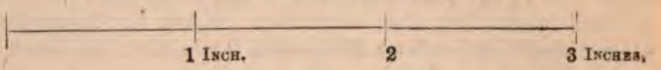
Black draws thus: 1, K e7, K d2. 2, K e6, K d3. 3, K d5 (not to e5, for White would then play K e3, gain the opposition, and win), K e3. 4, K e5, K f3. 5, K f5, P e3. 6, K e5 (if the K had moved to e4, Black would likewise have gone to e5), P e4. 7, K e6 (or f6), K f4. 8, K f6, P e5†. 9, K e6, K e4. 10, K e7, K d5. 11, K d7, P e6†. 12, K e7, K e5. 13, K e8 (not to d8), K d6. 14, K d8, P e7†. 15, K e8, and now White must either play the K to e6 and produce stalemate, or to c7 (or d5) and lose the P.

When the P stands on b2, then White plays 1, K d2, and wins, but with the P on b3 (or on e3) and moving first, he can only draw.

THE CONSTRUCTION OF THE BOARD AND OF THE MEN.

The best boards and men are those made of hard wood (or metal), and the latter should be made so strong that in case they should drop from the table they would not be liable to break. Boards, inlaid with various colored stones, are pretty. The table, on which the board is placed, should be sufficiently large to admit of the players resting their arms on it. The boards differ in size; they are mostly from 10 to 20 inches, but the most suitable are those measuring 15 or 16 inches each way; the size in many clubs is 22 inches.

SCALE OF ENGLISH INCHES.



The size of the men should be proportionate to that of the board, namely, for a board of 16 inches the King should be about 3 inches high, and a Pawn half that height. The foot of a man should have a diameter of about three-fourths of the side of a square.

There are some pretty ivory men of little height, which, by means of a peg in the foot, can be fitted into a hole in the centre of the square, and fastened by the pressure of a spring. These are called *in statu quo* men, and are very convenient in some cases, especially as the board is made to double into the shape of a box. The arrangement is extremely handy for problem composers and solvers, but for actual play, boards and men on a larger scale are more suitable.

Having explained the elements, we now proceed with the two main parts of the book—GAMES and PROBLEMS.

PART II.

GAMES.

THE VARIOUS WAYS OF PLAYING AND THE DURATION OF GAMES.

A game may be played in the following ways:—

1. *Directly* over the board. The time for a move is generally a minute or two, seldom five or more minutes. A game, in most cases, has from 25 to 50, seldom 150 or more moves, therefore a game lasts from half an hour to 3 or 4 hours, the latter time may be reckoned for a game between very good players. Some players use an hour glass for reckoning the time of each player separately.

2. By means of the voice, in which case the moves are called out, the players sitting before separate boards in the same room or in adjoining rooms or houses. This is generally done with *consultation* games, when there is more than one player at one or both of the boards.

3, *Blindfold*, where two may play together without the use of a board, telling each other their moves, or one only moves the men on a board and tells the other player (who has not a handkerchief over his eyes, but has his face away from the board) what move he has made, and then the other calls out what answer he gives. Such a game will last as under 1.

4. By means of the electric telegraph or telephone. (For this some peculiar notations have been invented.)

5. By *correspondence*. Here it depends mostly upon the distance between the two players, what interval of time shall be allowed for a move; in most cases 2 moves are played

weekly. (A game of 50 moves, between two brothers in Europe (Baden) and America (New York) was finished in 1875, after it had lasted 16 years.)

6. By *circulation*. Three or more amateurs residing in different places agree to play a game, each making a move in turn, and each adding his name to the move made by him. The victory rests with the player who first announces a mate.

7. By means of some concealed communication, as is the case with the so-called automaton chess player.

8. With living persons, who represent the chessmen, and are directed by two players standing near the chess arena.

When three friends are together, two may play in consultation againt the third or one against each of the two, simultaneously on two boards.

SOME TECHNICAL TERMS.

The first few moves in a game are called *the opening*. Some openings are named after the pieces, others after celebrities, and again others after the towns or countries in which they have first been played, and made known.

An *open* game is one in which, at the first move, both the e-Ps are advanced *two* squares, whilst in a *close* game at least one of them is moved only one square.

A move is called a *forced move* when it is the only one which a player has at his command.

A piece is *en prise* when it is undefended and can be captured.

A *gambit* is a game in which a P is early put *en prise*. This P is called the gambit P.

A *sacrifice* is the giving away of a piece, or the exchange of a higher for a lower one.

The *exchange* is won when an M is gained for a minor officer.

Time is gained when the opponent is compelled to make a useless move.

Gaining the *opposition* is playing the K in front of the adverse K, and thus obtaining a favorable position.

To *fork* two officers is to attack them with a P.

Centre P s are those in the d- and e-files.

A *passed* P is one whose march is not obstructed by an adverse P.

An *isolated* P is one not supported by another P.

A *double P* means two Ps of a similar color in the same file and a *triple* means three.

A *couple* of Ps are a white and a black P that stop one another thus a couple on d3 and d4 signifies that there is a white P on d3 and a black one on d4.

CODE OF CHESS LAWS.

The following laws have been in use in Great Britain and some parts of America for many years. They have nothing to do with the science of the game, but are necessary for settling certain questions and disputes which occasionally arise. (Some of the rules are rather harsh, and should not easily be enforced. A player may often be lenient with the penalty of moving the K.)

Definitions of terms used.

1. Whenever the word *Umpire* is used herein, it stands for any committee having charge of matches or tournaments, with power to determine questions of chess law and rules, or for any duly appointed referee or umpire; for the by-standers, when properly appealed to; or for any person, present or absent, to whom may be referred any disputed questions; or for any other authority whomsoever, having power to determine such questions.

The Chess Board and Men.

2. If the chess-board be wrongly placed, it cannot be changed during the game, after a move shall have been made by each player, provided the men were correctly placed at the beginning, i.e. the Ls upon their own color.
3. A deficiency in number, or a displacement of the men at the beginning of the game, when discovered, annuls the game.

First Move and Color.

4. The right of first move must be determined by lot.
5. The player having the first move, must always play with the white men.
6. The right of move shall alternate, whether the game be won, lost, or drawn.

7. The game is legally begun when each player shall have made his first move.

8. Whenever a game shall be annulled, the player having the move in that game, shall have it in the next. An annulled game must be considered in every respect the same as if it had never been begun.

CONCESSIONS.

9. The concession of an indulgence by one player does not give him the right of a similar or other indulgence from his opponent.

ERRORS.

10. If, during the course of a game, it be discovered that any error or illegality has been committed, the moves must be retraced, and the necessary correction made, without penalty. If the moves cannot be correctly retraced, the game must be annulled.

11. If a man be dropped from the board and moves made during its absence, such moves must be retraced and the man restored. If this cannot be done to the satisfaction of the umpire, the game must be annulled.

CHECK.

12. A player falsely announcing "check" must retract the move upon which the announcement was based, and make some other move, or the move made must stand, at the option of the opponent.

13. No penalty can be enforced for any offence committed against these rules, in consequence of a false announcement of "check," nor in consequence of the omission of such announcement, when legal "check" be given.

"J'ADOUBE."

14. "J'adoube," "I adjust," or words to that effect, cannot protect a player from any of the penalties imposed by these laws, unless the man or men touched obviously *need* adjustment, and unless such notification be distinctly uttered *before* the man or men be touched, and only the player whose turn it is to move is allowed so to adjust.

15. The hand having once quitted the man, but for an instant, the move must stand.

16. Men over-turned or displaced accidentally, may be replaced by either player without notice. In case of a dispute respecting the replacement of the men, the opinion of the player who did not upset the board shall always prevail over that of the one who did.
17. A wilful displacement or over-turning of any of the men forfeits the game.

PENALTIES.

18. Penalties can be enforced only at the time an offence is committed, and before any move is made thereafter.
19. A player touching one of his men when it is his turn to play, must move it. If it cannot be moved, he must move his K. If the K cannot move, no penalty can be enforced.
20. For playing two moves in succession, the adversary may choose which move shall remain.
21. For touching an adversary's man when it cannot be captured, the offender must move his K. If the K cannot move, no other penalty can be enforced. But if the man touched can be legally taken, it must be.
22. For playing a man to a square, to which it cannot be legally moved, the adversary, at his option, may require him to move the man legally, or to move the K.
23. For illegally capturing an adversary's man, the offender must move his K, or legally capture the man, as his opponent may decide.
24. For attempting the K M move illegally, the player doing so must move either the K or M, as his adversary may dictate.
25. For touching more than one of his own men, the player must move either man that his opponent may name.
26. For touching more than one of the adversary's men, the offender must capture the one named by his opponent. Or if *either* cannot be captured, he may be required to move the K, or capture the one which can be taken, at the adversary's option; or if neither cannot be captured, then the K must move.
27. A player moving into check may be required by the opponent either to move the K elsewhere, or replace the K and make some other move—but such other move shall not be selected by the player imposing the penalty.
28. For discovering check on his own K the player must

either legally move the man touched, or move the K, at his adversary's option. In case neither move can be made, there shall be no penalty.

29. While in check, for touching or moving a man which does not cover the check, the player may be required to cover with another piece or move the K, as the opposing player may decide.

TOUCHING THE SQUARES.

30. While the hand remains upon a man, it may be moved to any square that it commands, except such squares as may have been touched by it during the deliberation on the move; but if all the squares which it commands have been so touched, then the man must be played to such of the squares as the adversary may select.

COUNTING FIFTY MOVES.

31. If at any period during the game either player persist in repeating a particular check or series of checks, or any particular line of play which does not advance the game, or if *a game-ending* be of doubtful character as to its being a win or a draw, or if a win be possible, but the skill to force the game questionable, then either player may demand that the game shall be limited to fifty more moves on each side, and if within that limit neither party win, the game must terminate as a draw. Whenever a piece be captured, counting commences anew. In some rare cases he who has the superior force may call an umpire to decide whether some 60 or more moves shall be allowed.

TIME-LIMIT.

32. The penalty for exceeding the time-limit is the forfeiture of the game. A certain portion of time is generally allotted to each player for a certain number of moves, to be expended at his own discretion. It shall be the duty of each player, as soon as his move be made, to stop his own register of time and start that of his opponent, whether the time be taken by clocks, sand-glasses, or otherwise. No complaint respecting an adversary's time can be considered, unless this rule be strictly complied with. But nothing herein is

intended to affect the penalty for exceeding the time limit as registered.

ABANDONING THE GAME.

33. If either player abandon the game, by quitting the table in anger, or in an otherwise offensive manner, or by momentarily resigning the game, or refuses to abide by the decision of the Umpire, the game must be scored against him.

34. If a player absent himself from the table, or manifestly ceases to consider his game when it is his turn to move, the time so consumed shall, in every case, be registered against him.

DISTURBANCE.

35. Any player wilfully disturbing his adversary shall be admonished ; and if such disturbance be repeated, the game shall be declared lost by the player so offending, provided the player disturbed appeals to the Umpire.

THE UMPIRE.

36. It is the duty of the Umpire to determine all questions submitted to him, according to these laws, when they apply, and according to his best judgment when they do not.

37. No deviation from these laws can be permitted by an Umpire, even by mutual or general consent of the players, after a match or tournament shall have been commenced.

38. The decision of the Umpire is final, and binds both and all players.

RULES FOR PLAYING THE GAME AT ODDS.

39. In games where one player gives the odds of an officer or "the exchange," or allows his opponent to count drawn games as won, or agrees to checkmate with a particular piece, or on a particular square, he has the right to choose the men and to move first, unless an arrangement to the contrary is agreed to between the combatants.

40. When the odds of P and one move, or P and more moves, are given, the P given must be understood to be the f.P

either legally move the man touched, or move the K, at his adversary's option. In case neither move can be made, there shall be no penalty.

29. While in check, for touching or moving a man which does not cover the check, the player may be required to cover with another piece or move the K, as the opposing player may decide.

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so communicated should prove to be different from that actually made on the party's own board, the latter must be altered to accord with the former.

51. If either party be detected in moving the men when it is not their turn to play, or in moving more than one man (except in the K M move), when it is their turn to play, they shall forfeit the game, unless they can show that the man was moved for the purpose of adjusting or replacing it.

52. If either party has accidentally or otherwise removed a man from the board, which has not been captured in the course of the game, and made certain moves under the impression that such man was no longer in play, the moves must stand, but the man may be replaced whenever the error is discovered. If either party permit a bystander to take part in the contest, that party shall forfeit the game.

GENERAL PRELIMINARY REMARKS AND HINTS.

The following observations will be a guide for a beginner in playing a game.

Begin by moving the centre Ps (in the e and d, and also in the c and f files), then move the Ns to the fourth, third, or fifth squares, and the Os to the third or second squares, in the central files. Do not play the L too soon. Place the men so that they protect one another, that they guard the K, and that they can easily attack the opponent's men, especially the K. Always look out that your K is safe against checks, or, at any rate, against any that would be hurtful. Especially watch the vulnerable points f2 and f7. Do not play your K out early in the game, but try to move it together with one of the Ms, especially on the K's side, in order that your officers may have freedom of action, and then you will in most cases do well to let the g and h Ps remain in their places. When, however, most of the officers (especially the L and the two Ns) have been exchanged, then you must generally bring your K forward to support your Ps, etc.

Sometimes you can be patient with the K M movement—that is *wait* for a favorable opportunity to perform it on the right or left. Move the long way when your opponent has taken the short one, and you are able to attack him with your officers and pawns. In rare cases you move your K freely into the second row, mostly to f2 (or if black, to f7), and this especially for the purpose of uniting your two Ms.

Do not give check, unless you see the necessity for it. Give an early check if thereby you can force the K to move and thus prevent the K M movement. Be mindful of discovered check, in which, besides the L and the M, the N is often active.

In covering a check from an N or an M it is in most cases best to interpose a piece of the same kind in order to prevent the piece being pinned for a long time; but when the L checks, then you should interpose your L only when you cannot well attack it by interposing an inferior piece, or when you cannot protect yourself with an O.

When you see a good move, try to discover a still better one.

Generally keep the L so that it may not be pinned by an M or an N, or be attacked when an O checks.

Try to attack two or three men at once in order to capture one; by doing so endeavor especially to make an attack upon the two principal pieces, the K and the L. The fittest pieces for this are the L and the O, and sometimes the M.

Let your Ps protect one another, use them for attacking the officers, try to get them into open files, and avoid doubling them. Push them forward on the side on which your opponent has placed his K, unless you have your K on the same side and wish to keep it safe against checks.

Sometimes you can with safety place your K before an adverse P.

Try to get an open file for your Ms, and, according to circumstances, to move one or both into your opponent's second row. Moving both into one file or row is called *doubling* them. Try to clear your Ps away in those files in which you can attack the K with your Ms. When you advance a P, consider if your opponent will take it with his P or will push his on.

Do not exchange pieces unless you obtain an advantage by doing it, but when you have an advantage then do it as often as possible. Sometimes you can with advantage give an M for an N or an O.

If one of your men is attacked and you cannot defend it, then try to make a counter attack, and always consider the subsequent moves. Do not always take a piece which is offered to you, but consider the consequences.

If your L and another officer (M, N or O) be attacked and you can save the former but not the latter, then you will do well, if you can, to give the L for two minor officers and thus save your officer.

When you have a passed P, try to preserve it and to protect it by Ps. A P in the sixth or seventh row well supported is generally worth an officer.

Towards the end of the game you must use your K as an attacking officer. Keep it from an adverse O so that it cannot easily be checked, that is, so that it stands in the same diagonal with one square intervening.

When each of you is left with an N and two or three Ps, then the game as a rule is easily drawn if the Ns stand on squares of different colors.

Your K should generally be kept on a square of a different color from that on which the adverse N stands.

Let your Ps and Ns protect one another if you are afraid of losing, but keep the Ps on squares of a different color when you wish to prevent the adverse K from coming near them.

Do not exchange an N for an O indiscriminately, for an N can impede the march of Ps more readily than an O. And when the major officers are off remember that the two Ns are stronger than an N and O, or two Os.

Prevent an isolation and doubling of your Ps, for two of them protect each other against the K if the topmost is a passed one and no officer left. You can often give your last officer for one or two Ps, for the latter may win, whilst a minor officer very rarely can. Two Ps in the sixth row win, in most cases, against an M.

Lastly, when you are about to give mate, be mindful of stalemate.

PRELIMINARY GAME WITH EXPLANATORY NOTES.

The first player does well to begin by playing one of the two centre Ps, for thereupon the L and one of the Ns obtain scope for action. It will be seen that the L receives more freedom of action when the P in the e file is moved than when the one in the d file is advanced. Two more reasons for moving the e-P first are, (1) the N at f1 is more important for attacking the K than the other N is, and (2) the row for the short K M movement should be cleared as soon as possible. The second player will take the same advantages, and move his e-P (or K's P) one, or rather two steps. The first move is therefore recorded thus :—

White.	Black.	♔	♚
(The long notation)		(The short notation)	
1, P e2-e4	P e7-e5	1, P e4	P e5

The first player might have moved the black pieces, in which case the first move would be recorded by 1, P e5, P e4. The first player, who is generally called "White," can now proceed with N to c4, or O to f3, or with a P to d4 or to f4, etc. One of these moves, namely, O f3, safely attacks the P at e5, which is not defended, and as the attacking and winning of a piece is one of the first conditions of the game, we try this move as a good one, and record :—

2,———O g1-f3 | 2,———O f3

Black can defend the attacked P in seven ways, two of which only are good, namely, O to c6, and P to d7; or he can make a counter-attack by O to f6. The defence L to e7 would block the N f8, and N to d6 would stop the P d7. The defence P to f6 would only be an apparent one, for the O would take the P at e5, and if the P would take the O, then the L would check at h5, and thereupon check again in taking the e-P. The move P to d6 would prevent the N from moving to c5, we therefore play :—

2,———O b8-c6 | 2,———O c6

White has now two moves for a direct attack, namely, P to d4, and N to b5, though only the latter threatens Black, whilst the former is a sacrifice, as the P can be captured by Black in two ways. White may, however, play N to c4, or O or P to c3, the latter because after P to d4, P takes P, White retakes with the P, and has the advantage of having Ps in the two centre files. The P at f7 is defended only once, it is therefore useful to attack it twice in order to capture it. These attacks can be made by N to c4 and O to g5, and a third attack can follow by L to h5 or to f3, but before moving the O to g5 it is needful to provide a defence for the square g5, in order that the O may not be taken by the L. After moving the P from d2, the N at c1 defends the square g5. The play may therefore be :—

3, N f1-c4	N f8-c5	3, N c4	N c5
4, P d2-d3	P d7-d6	4, P d3	P d6
5, O f3-g5		5, O g5	

This last move of White, however, is a delusion, for Black has not only a good defence in O to h6, but can allow the check at f7 and make a counter-attack by L to f6. White ought to have played 5, O c3. By allowing one player to make mistakes, we show how the checkmate is accomplished :—

5,———	L d8-f6	5,———	L f6
6, N c4-f7 : †	K e8-f8	6, N f7 : †	K f8

White must now defend the checkmate which the L threatens at f2. He ought to play L d2, for by KM he loses as follows :—

7, { K e1-g1 M h1-f1	P h7-h6	7, K M	P h6
8, N f7-g8 :	P h6-g5 :	8, N g8 :	P g5 :
9, N g8-d5	O c6-d4	9, N d5	O d4
10, P c2-c3	L f6-h6	10, P c3	L h6

Black threatens mate at h2, and as the White L is prevented from checking at f3 by the O at d4, the only good answer is :—

11, P h2-h3	N c8-h3 :	11, P h3	N h3 :
12, P g2-h3 :		12, P h3 :	

White would have prolonged the game by 13, N e3, whereupon Black would have answered N g2. Had he taken the O with P, the N would have moved to g4.

Black gives mate in three moves by :—

12, ———	L h6-h3 :	12, ———	L h3:

threatening mate with the L at h2 and h1. White's only defence is :—

13, L d1-h5	M h8-h5	13, L h5	M h5 :
14, P f2-f4	L h3-h2 ‡	14, P f4	L h2 ‡

This is one of four possible mates, for the L could also mate at g3, or the O could move to e2 or f3 and give double check and mate. (If White had played 14, M e1, there would have been two mates, but if he had played 14, N e3, there would have been five.)

THE OPENINGS.

A game is usually divided into three parts :—1, the opening ; 2, the middle ; and 3, the end.

The opening is the first few moves (2, 3, 4, or 5) in a game.

The position in which the 32 pieces are most commonly placed for playing a game is that shown on page 12. Either White or Black can commence, and each has a choice of 20 moves, viz.—each of the eight Ps has 2 moves, and each of the two Os has 2 moves. Some of these 20 moves are more frequently played than others, and in combination with 1 or 2 more moves they constitute those openings, which have received particular names, as follows :—

1.—The game of the O :
1, P e2—e4, P e7—e5. 2, O g1—f3.

2.—The game of the N :
1, P e2—e4, P e7—e5. 2, N f1—c4.

3.—The gambit of the O :
1, P e2—e4, P e7—e5. 2, P f2—f4, P e5—f4. 3, O g1—f3.

4.—The gambit of the N :
1, P e2—e4, P e7—e5. 2, P f2—f4, P e5—f4. 3, N f1—c4.

5.—The gambit of the L :
1, P d2—d4, P d7—d5. 2, P c2—c4.

6.—Irregular openings. To these belong all the moves not included in the above 5 openings, such as :—

The From gambit :
1, P f2—f4, P e7—e5.

The French game :
1, P e2—e4, P e7—e6.

The Sicilian Game :
1, P e2—e4, P c7—c5.

The Fianchetto :
1, P e2—e4, P g7—g6.

The Vienna game :
1, P e2—e4, P e7—e5. 2, O b1—c3.

The Dutch game :
1, P d2—d4, P f7—f5.

and many other moves.

Some of these openings have been extended by subseque moves, such as :

Opening 1.—Black's second move is :—

The defence with the O : 2, O b8—c6, from which arise

The Italian game or the giuoco piano :—
3, N f1—c4, N f8—c5.

The Scotch gambit :
3, P d2—d4.

The Spanish game or the game of Ruy Lopez :
3, N f1—b5.

The Evans Gambit :
3, N f1—c4, N f8—c5. 4, P b2—b4.

The English Game :
3, P c2—c3.

The defence of the two Os :
3, N f1—c4, O g8—f6.

Philidor's defence :
2, P d7—d6.

The Russian (or Petroff's) defence :
2, O g8—f6.

The Damiano gambit :
2, P f7—f6.

Opening 3. The defence
3, P g7—g5, leads to :

The ordinary gambit of the O :
4, N f1—c4, N f8—g7.

The Muzio, or as it is now called, the Polerio gambit:
4, N f1—c4, P g5—g4. 5, K M, P g4—f3:.

The Salvio and Cochrane gambit:
4, N f1—c4, P g5—g4. 5, O f3—e5.

The Allgaier gambit:
4, P h2—h4, P g5—g4. 5, O f3—g5.

The Kieseritzky gambit:
4, P h2—h4, P g5—g4. 5, O f3—e5.

The Cunningham gambit:
3, N f8—e7. 4, N f1—c4, N e7—h4 †. 5, P g2—g3.

Arranging now the branch openings under their head openings, we obtain the following classification:—

1. The giuoco piano.
2. The Scotch gambit.
3. The Ruy Lopez game.
4. The Evans gambit.
5. The English game.
6. The two Os' defence.
7. Philidor's defence.
8. The Russian defence.
9. The Damiano gambit.
10. The game of the N.
11. The ordinary O's gambit.
12. The Polerio gambit.
13. The Salvio and Cochrane gambit.
14. The Allgaier gambit
15. The Kieseritzky gambit.
16. The Cunningham gambit.
17. The gambit of the N.
18. The gambit of the L.
19. The From gambit.
20. The French game.
21. The Sicilian game.
22. The Fianchetto.
23. The Vienna game.
24. The Dutch game.
25. Other irregular openings.

Not only can many new branch openings be added to the above, but also the irregular openings might be classified by hundreds, indeed the number of the moves is so great that it is impossible to analyse them all.

We will therefore point out certain good and bad moves in some of the openings, and thus lead the student into the mass of combinations, enabling him to pursue his way, and to analyse some of the other moves.

BRIEF
ANALYSIS OF A FEW OF THE OPENINGS.

THE GIUOCO PIANO.

This opening pursues a simple and quiet course, and is therefore to be recommended to those who have not studied the theory of the more complicated openings.

The *long* and the *short* notation shall be shown here side by side.

White.	Black.	♔	♚
1, P e2-e4	P e7-e5	1, P e4	P e5
2, O g1-f3	O b8-c6	2, O f3	O c6
3, N f1-c4	N f8-c5	3, N c4	N c5
4, P c2-c3		4, P c3	

Black can now reply with O f6, L e7, or f6, N b6, P d6, or P f5. White could have played 4, P d3, or d4, or K M, when Black would have answered respectively P d6, N d4 :, O f6.—The first reply (O f6) is considered to be the best.

	O g8-f6		O f6
5, O f3-g5	K g8 M f8	5, O g5	KM

White makes an attack on the P f7. Another play would be 5, P d4, P d4. 6, P d4 :, N b4 †. 7, N d2, N d2 : †. 8, Oc d2 :, P d5. 9, P d5 :, O d5. 10, L b3, O c e7. 11, K M, K M, and the game is even.

6, P f2-f4	P h7-h6	6, P f4	P h6
7, O g5-f7 :	M f8-f7 :	7, O f7 :	M f7 :
8, N c4-f7 : †	K g8-f7 :	8, N f7 : †	K f7 :
9, P f4-e5 :	O f6-h7	9, P e5 :	O h7

This was Black's best move, by which he equalizes the game. —If he had answered 9, O e5 :, he would have lost by 10, P d4, O e4 :. 11, K M †, K g8. 12, P c5 :.—Had he played 9, O e4 :, then 10, L f3†, and White would have won the O.

THE SCOTCH GAMBIT.

In 1824 and the following years some players in London and Edinburgh played five games by correspondence, in three of which the Scotchmen made use of this gambit. It has been analysed by Lewis, Mauvillon, Walker, Staunton, Lange, and other authors.

White.	Black.
1, P e4	P e5
2, O f3	O c6
3, P d4	P d4 :
4, N c4	N c5

Black might have given check by N b4, but White would have strengthened his attack by 5, P c3.

White can now try one of the following moves :—K M, N g5, P c3, O g5. The first and second lead to even games, the third is considered the strongest for White, the fourth produces :—

5, O g5	O h6

O e5 would be disadvantageous for Black, as in a few moves he would lose the P d4.

6, O f7 :	O f7 :
7, N f7 :†	K f7 :
8, L h5†	P g6
9, L c5 :	P d6

and Black's game is at least equal to White's. The continuation may be 10, L b5, M e8. 11, K M, M e4 : . 12, L d5 †, M e6. 13, N g5, L e8. 14, P f4, K g7. 15, P f5, P f5 : 16, L f5 :, M g6. 17, N f6 †, K g8. 18, L f4, N h3, and Black stands well.

VARIATION.

White's fourth suggestion for move 5 is P c3, which should be answered by P d3, instead of P c3 :, in order to prevent the O b1 from becoming active. The consequence may be this (a series of moves from Bilguer's Handbuch) :

5, P c3	L e7

Black might have tried one of these moves :—P c3 :, P d3, O h6 ; the last move seems to be his best.

6, K M	O e5
7, O e5 :	L e5 :
8, P f4	P c3 : †
9, K h1	P b2 :
10, P e5 :	P a1 : L
11, L d5	L d4
12, L f7 : †	K d8
13, N g5 †	O e7
14, L f8 †	M f8 :
15, M f8 : ‡	

THE GAME OF RUY LOPEZ.

This is a safe opening, and often made use of by some of the strongest players of the present century.

White.	Black.
1, P e4	P e5
2, O f3	O c6
3, N b5	

Black's P e5 is now attacked. His defences are P d6, P f5, N c5, N d6, O f6, O g e7, O d4, L f6, P a6.—The student will do well to examine these various defences, and see if he can discover an advantage for the one player or the other.

THE EVANS GAMBIT.

First played in 1824 by W. D. Evans, and since then analysed more than any other opening. It leads to many brilliant and ingenious combinations.

White.	Black.
1, P e4	P e5
2, O f3	O c6
3, N c4	N c5
4, P b4	

This move, P to b4, constitutes the gambit. Black can now take the P b4 with N, or play the N to b6. If the O would take the P b4, then the O f3 would take the P e5 and attack the P f7. If 4, N b4 :, then the gambit is *accepted*, if N b6, then the gambit is *refused* (or declined). A few more moves for each of these two gambits will show how the play may be continued.

THE ACCEPTED EVANS GAMBIT.

	4, N b4 :
5, P c3	N c5
6, K M	P d6
7, P d4	P d4 :
8, P d4 :	N b6

White may now play O c3, or N b2, or P d5.

9, P d5	O a5

The authorities differ in their opinions whether this O should move to a5 or e7.

10, N d3	O e7

If Black would play N g4, then White would answer 11, N b2, attacking P g7, and trying to win the M h8.

11, N b2	K M
12, O c3	O g6
13, O e2	N d7
14, O g3	P c6
15, L d2	P d5 :

Black ought to have played 15, P f6, for White can now win thus:—

16, N g7 :	K g7 :
17, O h5 †	K h8
18, L h6	M g8
19, O g5	

threatening mate on h7 ; therefore Black must take the O and lose his most powerful piece and the game.

If Black should play 15, P f6, then White continues with K h1, in order to move the O f3 and then the P f2.

THE REFUSED EVANS GAMBIT.

	4, N b6
5, P b5	O a5
6, O e5 :	L g5
7, N f7 : †	K f8
8, N g8 :	L e5 :
9, N d5	P c6

If Black would take the M a1, then White would obtain a strong attack by 10, O c3.

10, L f3 †	K e8
11, L f7 †	K d8
12, P c6 :	P b c6 :
13, P d4	N d4 :
14, N f4	L f6
15, L f6 : †	N f6 :
16, P e5	M e8
17, N f7	M e7
18, K M	N e5 :
19, N e5 :	M e5 :

and the game is about even.

GAMES ACTUALLY PLAYED.

They are :—

1. Games played directly over the board (No. 1 to 7).
2. Correspondence games (No. 8 to 11).
3. Blindfold games (No. 12 to 15).
4. Displacement games (No. 16 and 17).

The solutions to the endings of those games which terminate in a forced mate of about 5 moves, are given immediately after game No. 17. They are separated from the games in order that the student may play the moves over, and then work out the mate as announced.

GAME No. 1.

EVANS GAMBIT.

WHITE : A. ANDERSSEN. BLACK : J. DUFRESNE.

1, P e4	P e5
2, O f3	O c6
3, N c4	N c5
4, P b4	N b4 :

5, P c3	N a5	13, L a4	N b6 (*r*)
6, P d4	P d4 :	14, O b d2	N b7 (*s*)
7, K M	P d3 (*q*)	15, O e4	L f5
8, L b3	L f6	16, N d3 :	L h5
9, P e5	L g6	17, O f6 †	P f6 :
10, M e1	O g e7	18, P f6 :	M g8
11, N a3	P b5	19, M a d1 (*t*)	L f3 :
12, L b5 :	M b8		

NOTES.

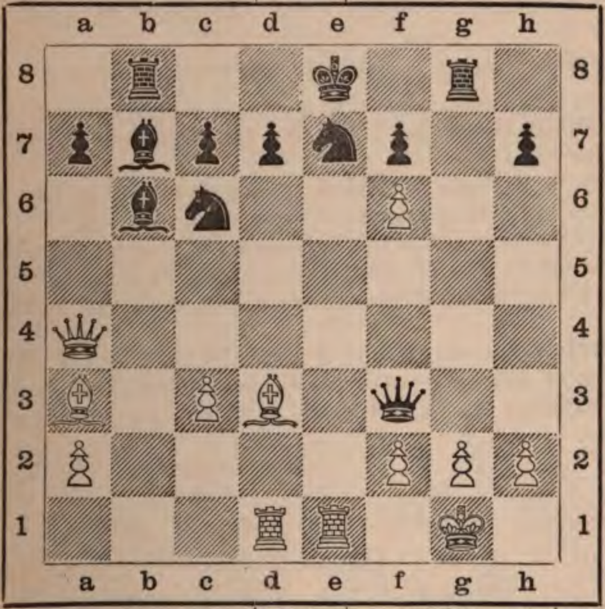
(*q*) This stops the progress of White's game for a few moves.

(*r*) If Black should play 13, K M, then White would play 14, N e7, and win the N a5.

(*s*) K M was the proper move.

(*t*) Preparing for L d7 and N f5, etc.

BLACK.



WHITE.

12 + 13 = 25 pieces.

White to play and win.

The continuation is given directly after game No. 17.

GAME No. 2.

The Gambit of the N.

This was played in 1851,and has been styled : The immortal game.

White : A. ANDERSSEN. Black : L. KIESERITZKY.

1, P e4	P e5	13, P h5	L g5
2, P f4	P f4 :	14, L f3	O g8 (*s*)
3, N c4	L h4 †	15, N f4	L f6
4, K f1	P b5	16, O c3	N c5 (*t*)
5, N b5 :	O f6	17, O d5	L b2 :
6, O f3	L h6	18, N d6 (*u*)	L a1 : †
7, P d3	O h5	19, K e2	N g1 : (*v*)
8, O h4 (*q*)	L g5	20, P e5 (*w*)	O a6 (*x*)
9, O f5	P c6	21, O g7 : †	K d8
10, M g1 (*r*)	P b5 :	22, L f6 †	O f6 :
11, P g4	O f6	23, N e7 ‡	
12, P h4	L g6		

(*q*) If 8, K f2, then L b6 † and 9, L b5 :

(*r*) A magnificent move, preparing a counter attack.

(*s*) White threatened 15, N f4 :, therefore the O had to make room for the L g5.

(*t*) It is difficult to find a satisfactory answer for Black ; White is ready with attacks at various points.

(*u*) White's attack on the K is so strong, that he can disregard his Ms. If 18, N : N, there follows mate in 4 moves.

(*v*) 19, L b2 would have been better, with the endeavor to draw.

(*w*) He threatens mate in 2 moves by O g7 and N c7.

(*x*) This allows a mate in 3 moves. 20, N a6 would have made room for the K, and would have led to a drawn game.

GAME No. 3.

Vienna Game.

Played at New York in 1857.

White : L. PAULSEN. Black : P. MORPHY.

1, P e4	P e5	3, O f3	N c5
2, O c3	O c6	4, N b5	O f6

5, K M	K M
6, O e5 :	M e8
7, O c6 :	P d c6 :
8, N c4	P b 5 (*q*)
9, N e2 (*r*)	O e4 :
10, O e4 : (*s*)	M e4 :
11, N f3	M e6
12, P c3 (*t*)	L d3
13, P b4	N b6
14, P a4	P a4 :
15, L a4 :	N d7
16, M a2 (*u*)	M a e8 (*v*)
17, L a6 (*w*)	

(*q*) If 8, O e4 :, then 9, O e4 :, M e4 : 10, N f7 : †, etc.

(*r*) 9, N b3, N g4. 10, L e1, P b4. 11, O e2, M e4 : and wins.

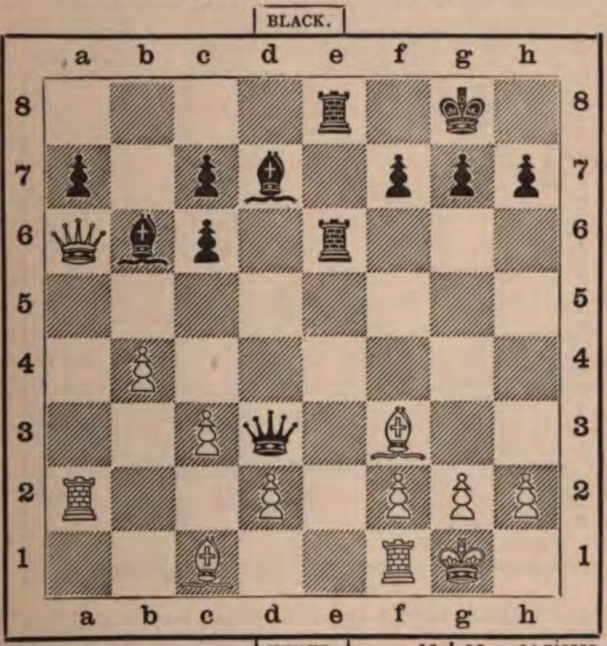
(*s*) 10, N f3, O f2 : 11, M f2 :, L d4. 12, L f1, L f2 : †, and 13, M e1 ‡.

(*t*) Evidently intending to play 13, P d4, forgetting that the L can now take a strong position at d3 and stop the d.P. He ought to have played 12, P d3.

(*u*) Much stronger would have been L a6.

(*v*) Threatening L f1 : †.

(*w*) L d1 was the right move to defend f1 and f3.



12 + 12 = 24 pieces.

Black to play and win.

The winning moves are given on page 88.

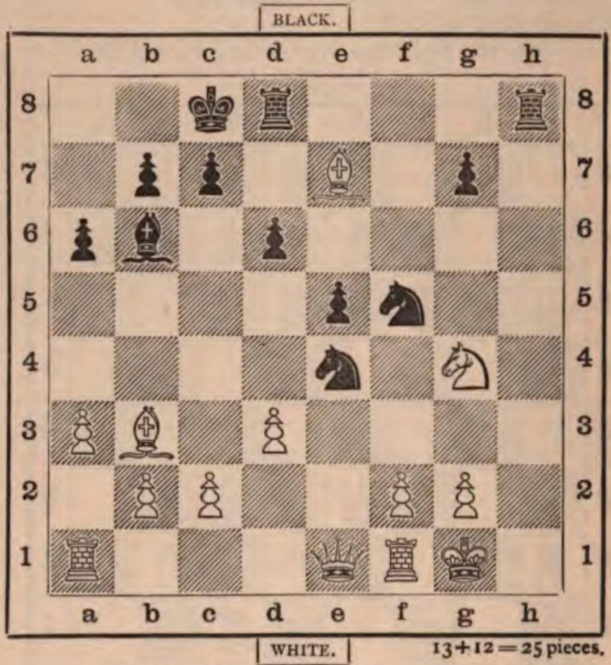
GAME No. 4.

THE GAME OF THE N, LEADING TO THE GIUOCO PIANO.

Played in December, 1877, between

JOSEPH STEELE (White) and H. F. L. MEYER (Black).

1,	P e4	P e5
2,	N c4	N c5
3,	O f3	P d6
4,	P d3	N g4
5,	K M	O c6
6,	O b d2 (*q*)	P a6
7,	P a3	L e7
8,	L e1 (*r*)	P h5
9,	P h3	K M
10,	O h2	O d4
11,	N b3 (*s*)	P f5
12,	P f5 :	O f5 :
13,	O e4	N b6 (*t*)
14,	N g5	O f6
15,	P g4 :	P g4 :
16,	O g4 : (*u*)	O e4 :
17,	N e7 :	



13+12=25 pieces.

Black to play and mate in six moves.

The solution is given, together with the others. immediately after these 17 games.

NOTES.

(*q*) A stronger move is 6, N e3.

(*r*) This is hampering White's game; 8, P c3 would have been better.

(*s*) Defending P c2. If 11; P g4 :, P g4 : . 12, P g3, L g5. 13, Od f3, O f3 : †. 14, O f3 :, L f6. 15, O h4, M h4 : . 16, P h4 :, L h4 : . 17, N e3, O f6, etc. Black would also win, if 13, L d1, then M h2 : . 14, O f3, O f3 : †, etc.

(*t*) Black gets into trouble only *apparently*.

(*u*) (See variation Q). The game is now easily won by Black, namely, by O e4 : ; if 17, L e4 :, then O g3. 18, O h2. (if 18, L f5 †, K b8. 19, O h2, O e2 †. 20, K h1, M h2 : †, and wins. And if in this variation 19, O h6, then M h6 :, and if 18, O h6, then L g5 :), L g5 : 19, N e6 †, K b8. 20, L g4 (or *v*, *w*, *x*), O e2 †. 21, L e2 (or y), L g3. 22, O f3, M h6. 23, P d4, N d4 : . 24, M f d1, M d h8. 25, K f1, M h1 †. 26, O g1, M g1 : † 27, K g1 :, L h2 †. 28, K f1, L h1 ‡.—(y) 21, K h1, M h2 : † 22, K h2 :, M h8 † 23, L h3, M h3 : † 24, N h3 :, N f2 : and wins.

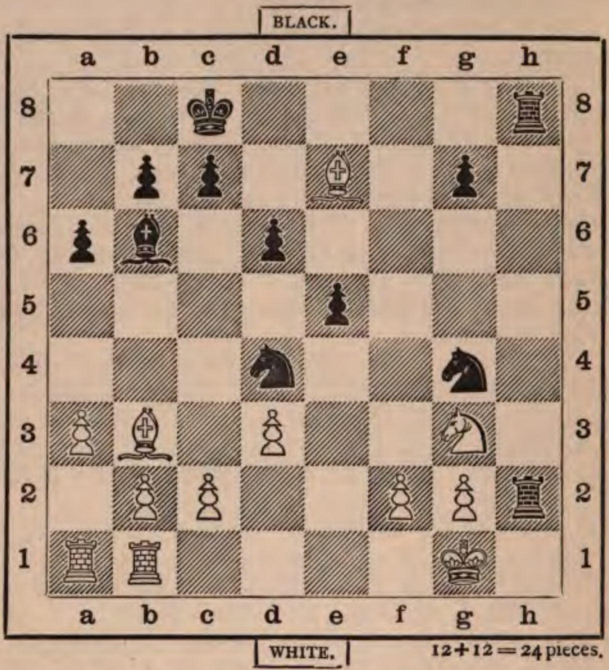
(*v*) 20, L e1, O f5. 21, N f5 : (or v v) L g3. 22, O f3, M h6. 23, L e4, Md h8, and wins.—(v v) 21, L b4, L h5. 22, M f c1, L h2 : †. 23, K f1, O d4. 24, K e1, L g1 †. 25, K d2, L f2 : †. 26, K c3, O e6 :, and wins.

(*w*) 20, L d5, P c6. 21, L f3, Md f8. 22, L d1, O e2 †. 23, K h1, M f5. 24, N f5 :, L f5 : . 25, L e2 :, L h7, and mates in two moves.

(*x*) 20, L f3, Md f8. 21, L d5, P c6 (or x x). **22**, L d6 : †, (or x x x) K a7. 23, Ma e1 (or z and z z), L f4. 24, L e5 :, L f2 : †. 25, M f2 :, N f2 : ‡—(z) 23, N h3, L f4. 24, O g4, O e2 †. 25, K h1, M h3 : †. **26**, P h3 :, L f3 †. **27**, K h2, O f4, and mates in three moves.—(z z) 23, L b4, L f6. 24, L b6 : †, K b6 : 25, P g3 :, L e6 :, and wins.—(x x x), 22, L b3, L f4. 23, L b6 :, and Black mates in two moves.—(x x) also O e2 † will win, for 22, K h1, O f4. 23, L e4, O e6 :

VARIATION Q ON MOVE 16.

If White had played 16, L d1, or (R) P g3, he would also have lost, thus: M h2 : 17, K h2 : (or S), M h8 †. 18, K g1. O e4 : 19, L g4 :, L g5 : 20, N e6 †, K b8. 21, N f4 :, O g3, and wins.—(S) 17, L g4 :, O g4 : 18, N e7 :, O d4. 19, O g3, Md h8. 20, Mf b1, making this diagram.



Black to play and mate in ten (10) moves.
The solution is given on page 88.

Variation R on Move 16 in the Game.

16, P g3, L e8. 17, O f6 :, P f6 : 18, N f6 : (or T), L h5. 19, N h4, O h4 : 20, N e6 †, K b8. 21, N g4 :, O f3, and wins.

(T) 18, O g4 :, L h5. 19, N e6 †, K b8. 20, N h4, O h4 : 21, P h4 : (or U), L h4 : 22, L e4, M d g8. 23, N g8 :, M g8 : and wins.

(U) 21, L e2, P f5. 22, M f e1, P g4 : 23, N g4 :, O f3 †. 24, L f3 :, L h2 †. 25, K f1, M d f8. 26, N f5, L h1 †. 27, L h1 :, M h1 : †. 28, K e2, M e1 : †. 29, M e1 :, M f5 ;, and wins.

GAME No. 5.

THE GAME OF THE N.

Black: Mr. BONCOURT.	White: Mr. ST. AMANT.
1, P e5	P e4
2, N c5	O f3
3, P d6	N c4
4, O f6	O c3
5, P c6	N b3
6, K M	K M
7, N g4	P d3
8, P b5	N e3
9, O b d7	P h3
10, N h5	K h2
11, P a5	P a3
12, K h8	M g1
13, L c7	P g4
14, N g6	P h4
15, P h6 (*q*)	P h5
16, N h7	O h4
17, P d5	P g5
18, N e3 :	P e3 :
19, P g5 :	M g5 :
20, P e4 :	P e4 :
21, O c5	O g6 †
22, P g6 :	P g6 :
23, M a d8	L e2
24, P b4	M h5
25, O b3 :	M h7 : †
26, K g8 (*r*)	L c4 †
27, M f7	P b3 :
28, O h7 :	P b4 :
29, P b4 :	M f1
30, O f6	O a4
31, L e7	O c5
32, O g4 † (*s*)	K g3
33, O f6	M f5
34, M d6	P f7 : †
35, L f7 :	L f7 : †
36, K f7 :	M e5 :
37, M d2	M f5
38, M b2 : (*t*)	P e5
39, K g6	P f6 :
resigned.	

NOTES.

(*q*) P h5 would have been a safer protection.

(*r*) There might have followed 26, O h7 :, L h5. 27, M f2 †, K g3. 28, K g8, M h1. 29, L d6 or P c3 :, and the game is about even.

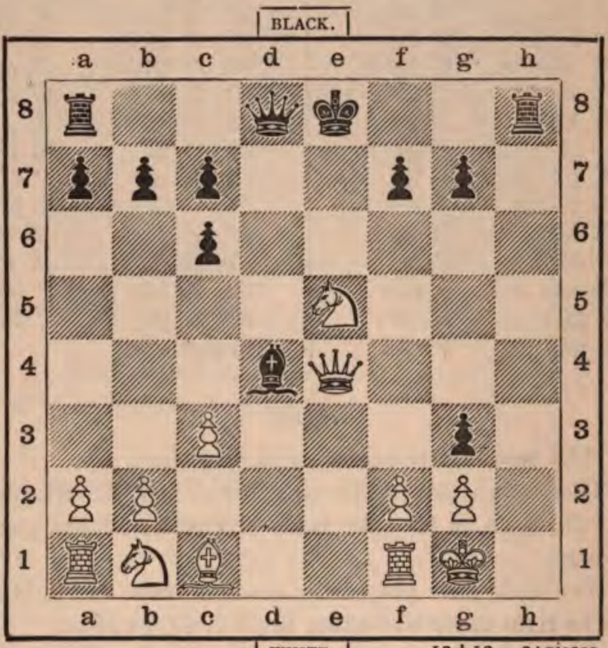
(*s*) He should have played the stronger move of 32, M d6.

(*t*) The right move was either K g6 or e7, or M c2.

GAME No. 6.

Ruy Lopez Opening.

White: MAYET.	Black: ANDERSSEN.
1, P e4	P e5
2, O f3	O c6
3, N b5	N c5
4, P c3	O f6
5, N c6:	P d c6:
6, K M	N g4
7, P h3	P h5
8, P g4:	P g4:
9, O e5:	P g3
10, P d4	O e4
11, L g4	N d4:
12, L e4:	‡ 5



12+12=24 pieces.

Black to play and mate in five moves.

GAME No. 7.

SICILIAN OPENING.

	White : MARCHETTINI.	Black : EMILIO ORSINI.
1,	P e4	P c5
2,	O f3	O c6
3,	N c4	P e6
4,	K h1 M e1 (*q*)	N e7
5,	P c3	P d5
6,	P d5 :	P d5 :
7,	N b5	N d7
8,	P d4	P d4 :
9,	N c6 :	N c6 :
10,	L d4 :	O f6
11,	N h6 (*r*)	K g8 M e8
12,	N g5	O e4
13,	N e7 :	M e7 :
14,	O b d2	L c7
15,	O e4 : (*s*)	P e4 :
16,	O g5 (*t*)	L f4
17,	O h3	L g4
18,	P f3	L g6
19,	O f4	L f5
20,	L e3	M a e8
21,	O h3 (*u*)	P f3 :
22,	L f2	L h3 : (*v*)
23,	P h3 :	‡ 4 (*w*)

NOTES.

(*q*) This game presents two of the several methods of the K M movement practised in Italy; see move 11. Many of the Italians have lately commenced to make use of the ordinary K M move, as practised in other parts of Europe, and they have also introduced the taking in passing.

(*r*) A time wasting move, for Black will not take the N.

(*s*) This is assisting the opponent.

(*t*) He might have tried L e3 with the object of planting the O at d4.

(*u*) There are no good moves for White, but he might have tried M a d1.

(*v*) Black finishes his well-played game by a brilliant stroke.

(*w*) Solution—23,——M e1 : †. 24, M e1 :, M e1 : †. 25, L e1 :, P f2 †. 26, L e4, P f1 L ‡ (or N e4 : ‡).

GAME No. 8.

GAMBIT OF THE N.

Played by correspondence in 1880, between an amateur (White) and the Rev. J. Bell (Black).

1, P e4	P e5	15, N f4	P c6
2, P f4	P f4:	16, P c4	P d5:
3, N c4	L h4†	17, P d5:	N g8
4, K f1	P g5	18, N h7: *(r)*	N h7:
5, O c3	N g7	19, L a3	P f4:
6, P g3	P g3:	20, L d6: †	O d7
7, L f3	P g2 †	21, M f4:	L g5†
8, K g2:	O h6	22, K f1	M f4: †
9, O d5	K d8	23, O f4:	L f6
10, P d4	P d6	24, L f6: †	N f6:
11, O e2	P f5 *(q)*	25, M e1	O f8
12, P f5:	N f5:	26, O e6 †	O e6:
13, N d3	M f8	27, P e6:	N d4:
14, M f1	N e6	Resigns.	

(q) Black continues the game in an admirable style.

(r) He might as well have resigned the game, for 19 and 20, L to a 3 and d6 is a vain attempt.

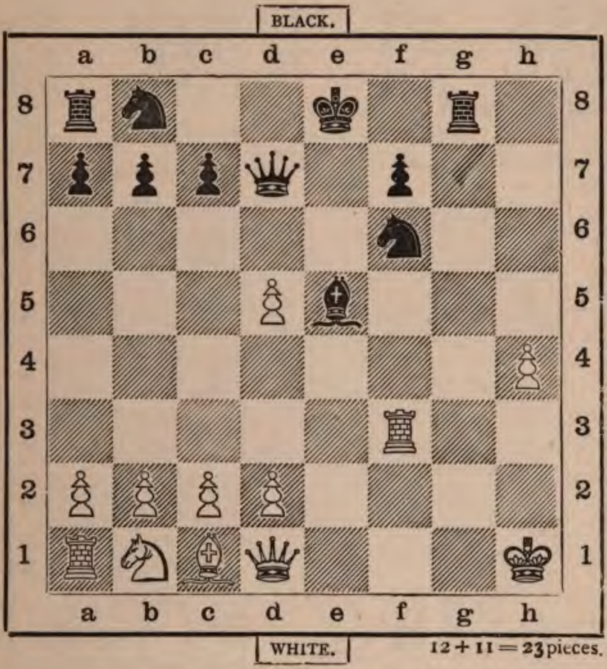
GAME No. 9.

KIESERITZKY GAMBIT.

Played by correspondence between Mr. D. Jäger (White) in North America, and Mr. J. Copping (Black) in England.

1, P e4	P e5	10, K g4:	O f6†
2, P f4	P f4:	11, K h3	L d7†
3, O f3	P g5	12, P g4	P h5
4, P h4	P g4	13, N e2	M g8
5, O e5	N g7	14, M f1	P f3
6, O g4:	P d5	15, N f3:	P g4: †
7, P d5:	L e7†	16, K h2	N e5†
8, K f2	N d4†	17, K h1	P f3:
9, K f3	N g4: †	18, M f3:	

Black announced mate in six moves. (See diagram.)



12 + 11 = 23 pieces.

Black to play and mate in six moves.

GAME No. 10.

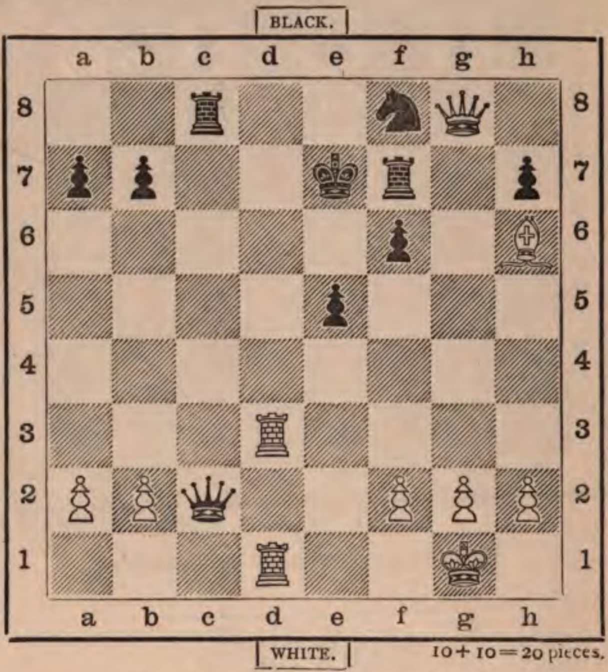
PHILIDOR DEFENCE.

Played by correspondence in 1877.

White: C. E. RANKEN.	Black: PHILIP.
1, P e4	P e5
2, O f3	P d6
3, P d4	P d4:
4, N c4	N e6 *(q)*
5, N e6:	P e6:
6, O d4:	P e5
7, O e6	L d7
8, L d5	P c6
9, L b3	O f6
10, O c3	P d5 *(r)*
11, P d5:	P d5:
12, O d5:	O a6
13, O f6 :†	P f6 :
14, O f8:	M f8:
15, N h6	M f7
16, M d1	L c6

17, K M	O c5	20, M d3	O f8
18, L g3	M c8	21, L g8	K e7
19, M fe1	O d7	22, M ed1	L c2:

White announced mate in 12 moves.



10 + 10 = 20 pieces.

White to play and mate in 12 moves.

(*q*) N e7, would have been better play.
(*r*) O a6 is preferable.

GAME No. 11.

RUY LOPEZ OPENING.

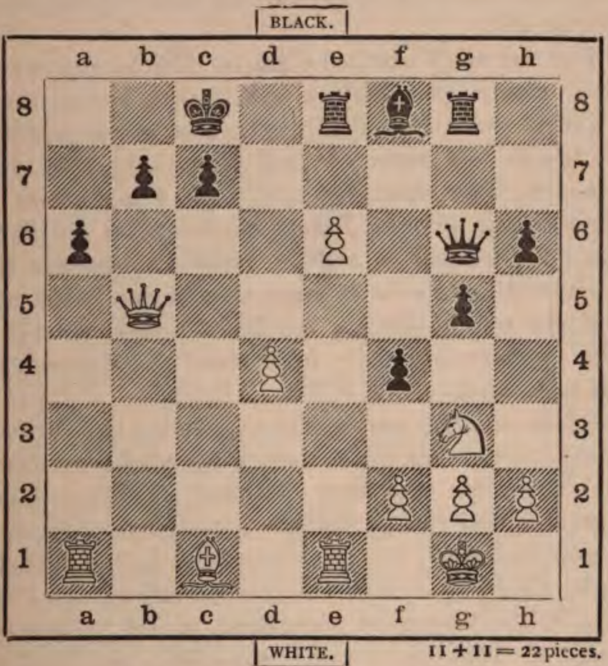
Played by correspondence in 1875.

White: Mrs. J. W. GILBERT. Black: Mr. W. J. BERRY.

1, P e4	P e5	3, N b5	P a6
2, O f3	O c6	4, N a4	O f6

5, K M	O e4 :
6, M e1	O c5
7, N c6 :	P d c6 :
8, P d4	O e6
9, P e5 :	L e7 *(q)*
10, O c3	N d7
11, P a4	K M
12, P b3	P f6
13, L e2	L f7
14, O e4	M g8
15, P c3	P h6
16, P b4	P f5
17, O g3	P g5
18, O d4	O d4 :
19, P d4 :	M e8 *(r)*
20, P b5	P c b5 :
21, P b5 :	N b5 : *(s)*
22, P e6	L g6
23, L b5 :	P f4

Mrs. G. announced mate in 19 moves, but a day or two later she found that mate could be effected in 18 moves.



White to play and mate in 18 moves.

(*q*) N d7 seems preferable.
(*r*) If N b4 :, then P e6.
(*s*) A mistake.

BLINDFOLD GAMES.

Very few possess the ability of playing a game without sight of the board and men, and still fewer can carry on 10 or 12 games simultaneously.

He who wishes to learn this extraordinary art of playing blindfold, may, for the first few games, use a blank diagram, in order to assist his memory in noticing the relative positions of the squares, etc. The study of geometry will be a help for acquiring this art. Some are afraid of playing blindfold, thinking they cannot do it, but only let them try and they will perhaps be able.

Philidor was much admired when, in 1795, he won two games blindfold against good players, and besides, won at the same time, a third game over the board. But much progress has been made in this century. Paul Morphy, in 1857, at New York, and at New Orleans, played from 4 to 6 games simultaneously, and in 1858, in Europe (Birmingham and Paris) he increased the number to eight. Louis Paulsen has several times played 10, and even 15 games simultaneously and without sight of the board. During the last 20 years several other blindfold players (especially in England and Germany) have become celebrated.

It is often said, that problem composers are bad players, but it might be more correct to say, that great players are bad composers. There are exceptions to either. The great composer K. Bayer is a good player, and the great player A. Anderssen was a good composer. The great composers J. G. Campbell and F. Healey have played blindfold together, and so have T. Smith and H. F. L. Meyer, as mentioned in the "Gentleman's Journal" of 1871 (in No. 63, page 448, and in No. 65, page 15).

GAME No. 12.

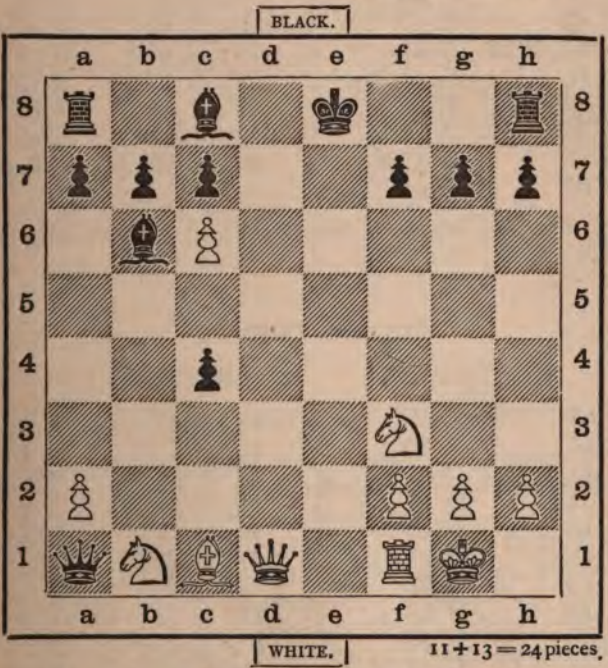
EVANS GAMBIT.

One of three simultaneous blindfold games, played by Louis Paulsen, at Leipzig, in 1863.

White : L. PAULSEN. Black : SCHNEIDER.

1, P e4	P e5	7, P d4	P d4 :
2, O f3	O c6	8, P d4 :	N b6
3, N c4	N c5	9, P e5	P d5
4, P b4	N b4 :	10, P f6 :	P c4 :
5, P c3	N c5	11, P d5	L f6 :
6, K M	O f6	12, P c6 :	L a1 :

White announced mate in 11 moves.



11+13=24 pieces.

White to play and mate in 11 moves. (See Page 90.)

(We are not aware of a grander announcement in chess play.)

GAMES Nos. 13 AND 14.

Two of eight simultaneous blindfold games, played by Paul Morphy, at Paris.

K's GAMBIT DECLINED.

P. MORPHY.	BORNEMANN.
1, P e4	P e5
2, P f4	N c5
3, O f3	P d6
4, P c3	N g4
5, N c4	O f6
6, P e5 :	N f3 :
7, L f3 :	P e5 :
8, P d3	O c6
9, N g5	P a6
10, O d2	N e7
11, K c1, M d1	L d7
12, O f1	K c8, M d8
13, O e3	P h6
14, N h4	P g5
15, N g3	M d f8
16, O d5	O e8
17, P d4	P d4 :
18, P d4 :	O d6
19, N b3	N d8
20, M h f1	O b5
21, L e3	P f5 *(q)*
22, P f5 :	M f5 :
23, O b6 †	P b6 :
24, N e6	M d5
25, M f7	O e7
26, K b1	M e8
27, M c1 †	O c7
28, N d7 : †	M d7 :
29, P d5	O c6
30, P c6 :	M e3 :
31, P d7 : †	Resigns.

(q) A mistake, because of the attacks of O upon b6, and N upon e6.

PHILIDOR DEFENCE.

P. MORPHY.	BOUCHER.
1, P e4	P e5
2, O f3	P d6
3, P d4	P d4 :
4, L d4 :	O c6
5, N b5	N d7
6, N c6 :	N c6 :
7, N g5	P f6
8, N h4	O h6
9, O c3	N e7
10, K g1, M f1	K g8, M f8
11, L c4 †	K h8
12, O d4	L d7
13, M a d1	M f7
14, P f4	P a5
15, P f5	M 7 f8
16, O e6	M g8
17, P a4	O g4
18, L e2	O e5
19, N g3	L c8
20, N e5 :	P d e5 :
21, M f3	N d7
22, M h3	P h6

23, L d2	K h7
24, L d7 :	N d6
25, M h6 : †	K h6 :
26, M d3	K h5

27, L f7 †, and mates in two more moves.

GAME No. 15.

GIUOCO PIANO.

Played at Wellingborough in 1872. Mr. H. F. L. Meyer playing blindfold, looking at the same time at pictures, and conversing with two bystanders; Mr. W. Harris moving the white men in accordance with the blindfold player's telling, and Mr. D. Dulley conducting the black forces. The game lasted nearly an hour.

1, P e4	P e5
2, N c4	O f6
3, P d3	N c5
4, O f3	P d6
5, N g5	P h6
6, N h4	N g4
7, P h3	N h5
8, P g4	P g5
9, N g3	N g6
10, O c3	P a6
11, L d2	P b5
12, N b3	P c6
13, K M (L)	N b4
14, P a3	N c3 :
15, L c3 :	P h5

A mistake on Black's part.

16, O g5 :	P g4 :
17, P g4 :	M h1 :
18, M h1 :	K e7
19, N e5 :	P e5 :
20, L e5 : †	K f8
21, M h8 †	O g8
22, N f7 :	N f7 :
23, O h7 ‡	

DISPLACEMENT OF THE MEN.

At the commencement of a game the 32 pieces may be placed so that both Os or both Ns stand on the right hand side of the K, or that the Ms and Ns change places, etc.

This is sometimes done in order to give a fair chance to a player, who has little knowledge of the openings, with one who is well versed in the openings. Mr. Mongredien, in London, in 1868, arranged a tourney among some players, in which each player had to place his Os on the side of his K, and his Ns on the side of his L. The following is one of them :—

GAME No. 16.

*O b*1 *and N f*1 *change places, also O b*8 *and N f*8.

Between C. de Vere (White) and V. Green (Black).

1, P d4	P d5
2, P c3	O f6
3, O g3	O g6
4, P h4	P c5
5, P h5	O f4
6, P c5:	L c7

If Black had played O g2 †, he would have lost an officer, for the L threatens check at a4.

7, P e3	O e6
8, O f5	L c5:
9, O f3	N d7
10, O f d4	M g8
11, P g4	N c7
12, N d2	O d4:
13, P e d4:	L b6
14, O e3	P h6

Black might have taken the P b2.

15, N d3	P e6
16, L c2	N b5
17, K M d1	P a5
18, Mh f1	P a4
19, P f4	N d3:
20, L d3:	K M
21, K b1	K b8
22, M c1	M c8
23, N e1	O e4
24, P c4	L a6
25, M d1	O f6
26, P c5	L d3: †
27, M d3:	P b5
28, P b3	K b7
29, P a4:	P a4:
30, N h4	O e4
31, O c2	N a5
32, N e1	M a8
33, O b4	N b4:
34, N b4:	K c6
35, P a3	P f5
36, P f5:	P f5:
37, M g1	O f6
38, M e3	M a e8
39, M e5	O h5:
40, M g6 †	O f6
41, M e8:	M e8:
42, M g7:	M g8
43, M e7	M e8
44, M a7	O h5
45, M a6 †	K b7
46, M h6:	O f4:
47, P c6 †	K c8
48, N a5	O e6
49, M h7	P f4
50, M a7	K b8
51, M b7 †	K a8
52, M f7	M f8
53, M f8: †	O f8:
54, K c2	O e6
55, N b6	K b8
56, K d3	O c7
57, K e2	O b5
58, K f3	O a3:

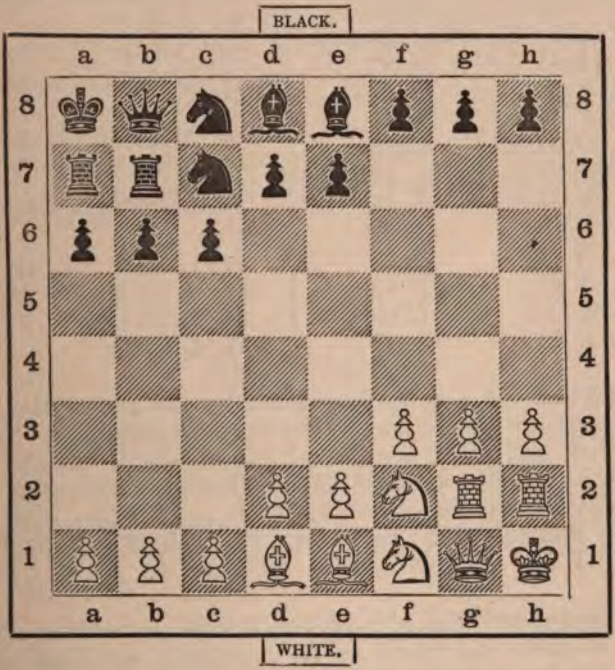
Black plays for a win, for he could have drawn by O d4: †.

White would have done better to move 58, N c5.

59, K f4:	O c4	62, N b4	P a3
60, N c5	K c7	63, K f4	P a2
61, K f5	K c6:	And White resigns.	

GAME No. 17.

The displacement in the preceding game is a slight one, but can be varied into extraordinary positions as the following diagram shows :—



The Ps in the first row can move one, two or three squares at starting, or such a P can first move one square and afterwards one or two squares.

A P moving two or three squares can be taken in passing.

The P b1 moving to b4 can be taken by black Ps standing on a3, a4, c3 or c4.

The following game, with the above arrangement of the men, was played in June, 1874, between H. F. L. Meyer (White) and H. J. C. Andrews (Black).

1, P d4	P d5
2, P e4	O e6
3, P c3	N c7
4, P e5	P f6
5, P f6 :	P f6 :
6, O g4	P g7
7, M a2	P h5
8, O e3	O e7
9, M h e2	O g5
10, L g2	N d7
11, P h4	O f7
12, P b4	P b5
13, O c4	O g6
14, O a5	N a5 :
15, M a5 :	N f5
16, Me a2	M b6
17, N c2	L c8
18, O e3	N c2 :
19, L c2 :	L e6
20, L d3	O e7

Only the P a1, now indicates that the game is not an ordinary one.

21, M e2	L d7
22, L h7	O d6
23, L g7 :	L h3 †
24, K g1	O e f5
25, L f6 :	M g7
26, O f5 :	O f5 :
27, M h2	M g3 : †
28, N g3 :	L g3 : †
29, M g2	L e1 †
30, K h2	O e3

White mates in four moves, thus— :

31, L d8 †	K a7
32, M g7 †	M b7
33, M a6 : †	K a6 :
34, L a5 ‡	

Problems can also be constructed by the above rules, as the following by H. F. L. Meyer shows :—POSITION. White : K e7 ; M h1 ; N f2 ; O a4, f6 ; P b4, c1, c2, d1. Black : K e5 ; M a1, a3 ; N b3 ; P d2, d3, d4, d7, f4, f5. White mates in five moves.—SOLUTION. 1, P c3 ; P c3 : . 2, O b2 ; P b2 : . 3, P c3 ; P c2 : (or Q). 4, M e1 † ; P e1 : L, O, N. 5, P d4 ‡. —(Q) P f3. 4, N g3 † ; P f4. 5, M h5 ‡.

Already, centuries ago, problems were made with white Ps in the first, and black Ps in the eighth row (see problem No. 93), but the first problem with a white P in the eighth row, was one by H. J. C. Andrews, and appeared in the "Gentleman's Journal," in 1871. The first one with a black P in the first row appeared in the "Detroit Free Press," in June, 1878, and is the following four-mover by H. F. L. Meyer.

White: K c1; L h2; M c7; O b4, e7. Black: K d4; M g3, g4; N e8; O g7; P d1, e3, e5, g5. (5+9=14 pieces.) An example with a white P at e8 is mentioned with the solution of problem No. 73. In 1862 it was proposed by A. v. Petroff, and by J. Kling, that a P moving to its last square might remain a P, but they mistook the true spirit of the game, which is, that the power of each player must be *kept within its two limits:* it must neither be *too small* nor be *too great* (see the notes about it at the end of the book). The promotion of a P to an O (which is generally weaker than the L), is widely different from allowing it to remain a P, for the O indicates a continuation of the play (since it has the power of motion and defence), but the P indicates a petrifaction (as it shows no life —indeed, the two authors just mentioned based their idea upon stalemate). Playing for stalemate by claiming a so-called "dummy P" would prove the game to be virtually lost, but as the P must be promoted, the game—with few exceptions even now—must continue and be deservedly lost, since the previous play must evidently have been bad.

The composer, at starting, may place the Ps on any squares, and thus, taking the greatest licence permissable by the laws of composition.

SOLUTIONS

To the diagrams in the preceding 17 games.

To Game No. 1.

20, M e7 : †	O e7 : (*u*,*v*)	23, N d7 †	K f8
21, L d7 : †	K d7 :	24, N e7 : ‡	
22, N f5 † †	K e8		
(*u*)	K d8	24, N c6 : †	K c8
21, M d7 : †	K d7 :	25, N d7 †	K d8
22, N f5 † †	K e8	26, N e7 ‡	
23, N d7 †	K d8		
(*v*)	K f8	22, M f3 :, and wins.	
21, M e3 †	P d6 (*w*)		

(*w*)	O b4	24, N c5 : †	P d6
22, L b4 : †	P c5	25, N d6 : ‡	
23, L c5 : †	N c5 :		

GAME No. 3.

17———	L f3 :	23, K g1	N h3 †
18, P f3 :	M g6 †	24, K h1	N f2 :
19, K h1	N h3	25, L f1	N f1 :
20, M d1 (*x*)	N g2 †	26, M f1 :	M e2
21, K g1	N f3 : †	27, M a1 (*y*)	M h6
22, K f1	N g2 †	28, P d4	N e3
		Resigns.	

(*x*) If L d3, then 20, P f5. 21, L c4 †, K f8, etc.

(*y*) The move M b2, followed by P d4, would have prolonged the game considerably.

TO GAME No. 4.

The first diagram.

17,———	Oe g3	20, K h2 :	M h8 †
18, O h2	M h2 :	21, N h4	M h4 : †
19, N e6 †	K b8	22, K g1	M h1 ‡

The second diagram.

20,———	M g2 : †	25, K c1	N a5 (A)
21, K g2 :	M h2 †	26, P c3	O e1
22, K f1	M f2 : †	27, N e6 †	K b8
23, K e1	O f3 †	28, O e2	M e2 :
24, K d1	O e3 †	29, N c4	M c2 ‡

(A) This might as well have been move 23.

TO GAME No. 6.

12,———	N f2 : †	15, M f1	M h1 †
13, M f2 :	L d1 †	16, K h1 :	L f1 : ‡
14, L e1	L e1 : †		

To Game No. 9.

18,———	L g4	21, L c6 : †	P c6 :
19, L f1	O e4	22, M g3	L g3 :
20, L b5 †	P c6	23, any	L ‡

To Game No. 10.

23, N f8 : †	Mc f8 :	29, L g5 †	M f6
24, M d7 †	K e8	30, L g7 †	M8 f7
25, M d8 †	K e7	31, M8 d7 †	K e8
26, M1 d7 †	K e6	32, L g8 †	M f8
27, L g4 †	P f5	33, M d8 †	K e7
28, M d6 †	K e7	34, M6 d7 ‡	

To Game No. 11.

24, M a6 :	P a6 :	33, M a7	K d7
25, L a6 : †	K b8	34, L b5 †	M c6
26, L b5 †	K c8	35, P d5 (*t*)	M g6
27, L d7 †	K b8	36, P c6 :	M c6 : (*u*)
28, N f4 :	P f4 :	37, O e4	P f3
29, L b5 †	K c8	38, L d5 †	M d6
30, M a1	N a3	39, L d6 : †	K e8
31, M a3 :	L b1 †	40, L c7 :	any
32, L b1 :	M e6 :	41, M a8 ‡.	

(*u*)	K e6	39, M a6 †	K b7
37, L f5 †	K d6	40, O c5 †	K b8
38, O e4 †	K c6 :	41, L f8 ‡	

(*t*) This is the gained move; the old termination was :—

35, O f5	M e8	39, L c6 :	K f8
36, L d5 †	K c8	40, M c7 :	K g8
37, O d6 †	K d7	41, L g6 †	K f8
38, O e8 : †	K e7	42, L f7 ‡	

To Game No. 12.

We have not seen L. Paulsen's solution, the following i ours :—

13, M e1 †	N e6	19, L d6 †	K e8
14, L d7 †	K f8	20, L b8 : †	K d7
15, M e6 :	P h7 (*q, r*)	21, L d6 †	K e8
16, P b7 :	P g5 (*s, t*)	22, P b8 M †	N d8
17, M g6	M b8	23, M d8 : ‡	
18, N a3 †	P c5		

(*s*)	K g8	19, M f6 :	N f2 : †
17, P a8 : M †	K h7	20, K f2 :	M a8 :
18, L f7 :	L f6	21, M h6 : ‡	

(*t*)	N f2 : †	20, L d6 †	K e8
17, K h1	P g5	21, L b8 : †	K e7
18, M g6	M b8 (*u*)	22, L d6 †	K e8
19, N a3 †	P c5	23, P b8 M ‡	

(*u*)	M e8	20, L d6 †	M e7
19, N a3 †	P c5	21, P b8 M ‡	

(*q*)	P g6	18, M e8 †	L f8
16, N h6 †	L g7	19, L f7 : ‡	
17, O g5	K g8		

(*r*)	N f2 : †	19, M f7 : †	K g8
16, K h1	N c5 (*v*)	20, L e7 :	P h6
17, O g5	L f6	21, M g7 : ‡	
18, M f6 :	N e7		

(*v*)	P h7	20, L d6 †	K e8
17, P b7 :	P g5	21, L b8 : †	K e7
18, M g6	M b8	22, L d6 †	K e8
19, N a3 †	P c5	23, P b8 M ‡.	

THE ENDINGS OF GAMES.

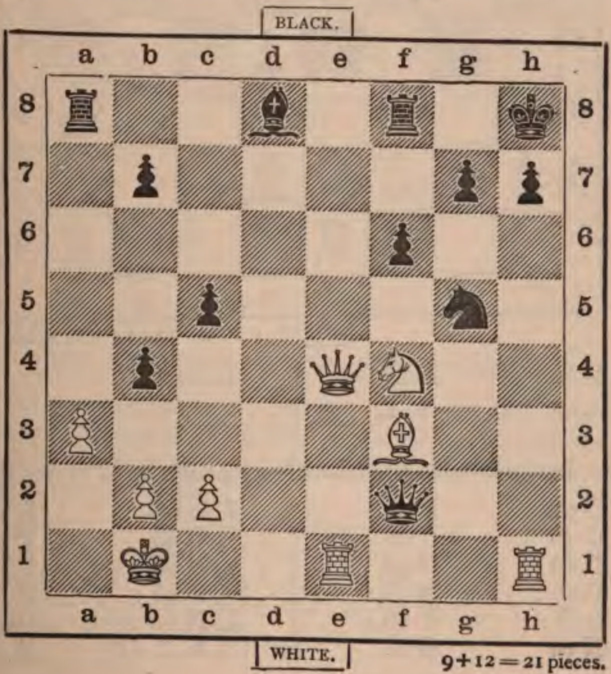
A game can terminate either in a win for one of the players, or in a draw, and the decision takes place either in the middle of the play or at the end. Namely, in the middle, when most of the men are still on the board :—

1, when a mate is announced.
2, when perpetual check is given.
3, when a decisive advantage either in the capture or the position occurs.

At the end, when from 4 to 10 or 12 men have remained on the board, the combinations are reduced to so few, that a player can often follow them and force the game.

We can give here only a few of the middle game, but several of the end game.

Adolph Anderssen forced the following game thus :—

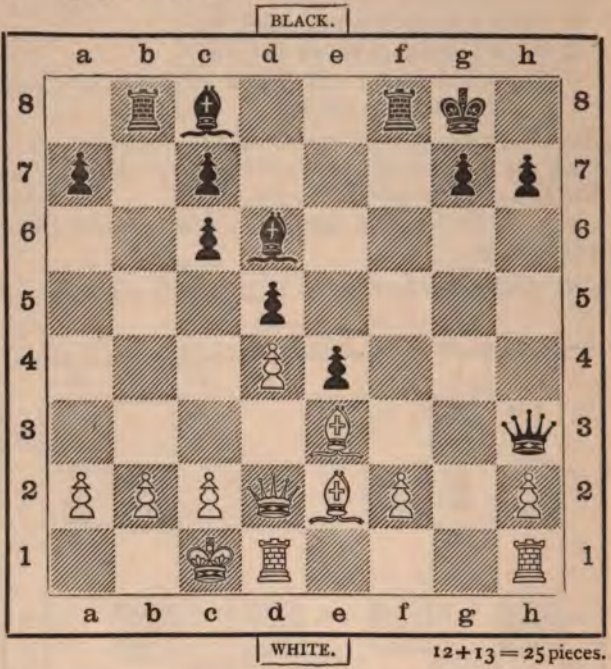


9+12=21 pieces.

1, M h7 : †	O h7 :
2, L h7 : †	K h7 :
3, M h1 †	K g8
4, N d5 †	M f7

5, O g6, and the best move for Black to prolong the game is 5, L e1 †.

Paul Morphy won thus :—

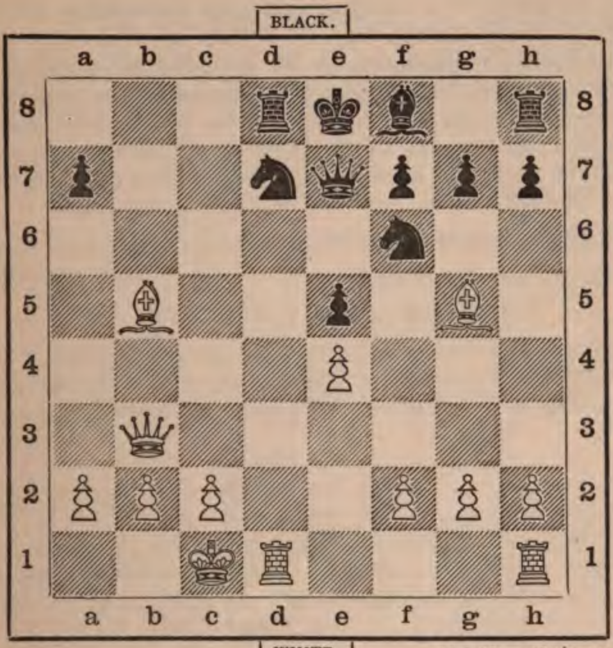


12+13=25 pieces.

1, M f2 :	N f2 :
2, L a3.	

Max Lange obtains the following position in 12 moves thus :—

1, P e4	P e5
2, O f3	P d6
3, P d4	N g4
4, P e5 :	N f3 :
5, L f3 :	P e5 :
6, N c4	O f6
7, L b3	L e7
8, O c3	P c6
9, N g5	P b5
10, O b5 :	P b5 :
11, N b5 :†	Ob d7
12, K M d1	M d8



13+12=25 pieces.

And proceeds:

13, M d7 :	M d7 :
14, M d1	L e6
15, N d7 : †	O d7 :
16, L b8 †	O b8 :
17, M d8 ‡.	

THE ENDINGS WITH FEW PIECES.

The five simplest endings have been shown in the elements, so that here remains to be explained how one player, say White, who shall not be in check, and who shall have the first move, can WIN, DRAW or LOSE with

1. The K and the L.
2. The K and an M.
3. The K and an N.
4. The K and an O.
5. The K and a P.

against an equal or a superior force, in accordance with the position.

Under these five headings can be included all other simple endings, such as K, M, and N against K and M, for by reversing the colors we obtain an ending from No. 2.—By adding one or more white men to any of the above, all other endings are obtained, of which, on account of their immense number, only a few can be shown here.

The classification can proceed thus:—

1.—The K and the L against

1, The K and the L
2, ,, ,, ,, one M
3, ,, ,, ,, one N
4, ,, ,, ,, one O
5, ,, ,, ,, a P
6, ,, ,, ,, the two Ms
7, ,, ,, ,, the two Ns
8, ,, ,, ,, the two Os
9, ,, ,, ,, two or more Ps
10, ,, ,, ,, the L and one other officer
11, ,, ,, ,, one M ,, ,,
12, ,, ,, ,, one N and one O
13, ,, ,, ,, the L and a P
14, ,, ,, ,, one M and a P

and so on.—Now to

1.—The L against the L.

The play is a draw, unless White wins by

1.—At once giving mate in one or two moves.

2.—At once taking the L, without giving stalemate, and without being re-taken.

3.—Giving one or two checks, and then taking the L unpunishable.

4.—Forcing a mate in 5 moves in a corner position, as: White, K c5; L h7 (or g7, f7, e7). Black, K b8; L a8; by playing 1, K b6 (With the white L on d7 the mate is given in 4 moves).

2.—The L against an M.

The L wins, unless it be pinned. One example may suffice. Philidor gives the following position and solution:

♔ d7; ♕ e4. ♚ c4; ♜ c5. 1,—K b3. 2, K d6, M c2. 3, K d5, K b2. 4, K d4, K a1. 5, K d3 (White would give stalemate by taking the M), M b2. 6, L a4†, K b1. 7, K c3, M h2. 8, L b5†, K a1. 9, L a6†, K b1. 10, L b6†, and 11, L a7 or g1†, and wins the M.

3 and 4.—The L against an N or an O.

The L wins easily against either, unless it be pinned by the N, when it draws.

5.—The L against a P.

The L wins, unless the P be on a2, c2, f2, or h2, the black K near it, the white K at an inactive distance, and the L not able to go unpunished to the square to which the P is going. For instance:—

♔ f2; ♕ d5. ♚ b2; ♟ a2. 1, L d2†, K b1. 2, L b4†, K c2. 3, L a3, K b1. 4, L b3†, K a1, and the white K cannot come nearer, for the black K is standing at stalemate. —With the K at e2 or e3, White would win by 3, L a4†, K b2. 4, K d2, P a1 L. 5, L b4†, K a2. 6, K c2, etc.

♔	♕	♚	♟
g4	d6	b3	c2

1, L d2, K b2. 2, K f3, K b1. 3, L b4†, K a2. 4; L c3, K b1. 5, L b3†, K a1, and White must either take the P and produce stalemate, or play the L and draw (With the K at f3, White would win by 2, K e2, and 4, K d2).

Lolli gives:

♔ c7; ♕ a8. ♚ b1; ♟ a2; and plays 1, L b7†, then Black draws with K c2, but loses by K a1, thus: 2, K b6, K b2. 3, K c5†, K c2. 4, L g2†, K b3. 5, L f1, K b2. 6, L e2†, K b3. 7, L d1†, K b2. 8, L d2†, K b1. 9, K c4, P a1 L. 10, K b3, and wins.

With the P on any of the second squares of the other four files, White can drive the K before the P, then bring his K near, and win.

6.—The L against the two Ms.

The play is generally a draw. The L either checks or pins one of the Ms.—Centurini shows a win for Black in the next, and a win for White in the next position but one:

♔ a1; ♕ a8; ♚ g1; ♜ g2, ♜ h2; moving M h1, followed by L b8. 2, K f2†, K b2. 3, K e3†, K c3. 4, M c1†, K b3. 5, M b1†, etc.

White: K f1; L e1. Black: K h1; M g2, h5. 1, L e4, M g5. 2, L h4†, M h2. 3, L g5 :, M b2. 4, L g1ǂ.

7.—The L against the two Ns.

The L wins, unless the three black pieces stand safely together, when the play is a draw, as Lolli shows thus:

♔ g4; ♕ a4. ♚ g7; ♝ f6, ♝ g6. 1, L d7†, K g8,. 2, L e6†, K g7. 3, K f4, N h7, etc.

8.—The L against the two Os.

The L generally wins when the Os defend one another, but draws, when they stand close to their K, as by Mendheim:

♔ e1; ♕ h8. ♚ e6; ♞ d6, ♞ e5.

Lolli gives:

White: K e4; L d5 Black: K b3; O c4, e5. 1, K d4, K b2. 2, L b7†, K c2, 3, L b5, K d1. 4, L b3†, K e2. 5, L g3, K f1. 6, K e4, K e2. 7, L g2†, K d1. 8, L f2, K c1. 9, K d4, K d1. 10, K c3, and wins.

Lasa draws thus:

White: K g3; L c4. Black: K f8; O f6, g6. 1, L e6, K g7. 2, K f3, O h7. 3, K g4, Oh f8. 4, L d6, K f7. 5, L d5†, K g7. 6, K g5, O h7†.

White wins in the following two positions.

White: K a8; L a3. Black: K g6; O a5, c6.
White: K a7; L b1. Black: K a3; O c5, d7.

Among the next endings, enumerated above, may be mentioned No. 12, that the L generally draws against N and O; and No. 14, that the L wins in many cases. The draw is shown by Philidor thus:

♔ d5; ♕ b3. ♚ d8; ♜ e6; ♟ d7. 1, L b8†, K e7. 2, L g8, M c6. 3, K e5, M e6†, etc.

White wins in:—White: K a5; L e5. Black: K a8; M b6; P a7, by 1, L d5†, K b8. 2, L d7, K a8. 3, L c8†, M b8. 4, L c6†, M b7. 5, K a6, K b8. 6, L b7 :‡.

White also wins in:

♔ c3; ♕ a2. ♚ b6; ♜ b4; ♟ a5, but draws if the position stands one square higher.

White wins, as Philidor shows, in: ♔ f4; ♕ d3; ♚ e7; ♜ e5; ♟ d6; but draws, as Guretzky proves, if the position be shifted one or two squares to the left.

Another draw from Philidor is: White: K e2; L c5. Black: K e8; M e6; P e3. Black remains with the K in rows 8 and 7, and keeps the M in the e-file.

2.—K and M against other officers, as:

1.—An M against an N.

The game is generally a draw.

Ponziani says, that in this position: ♔ f5; ♖ b1; ♚ g8; ♝ b2; the N must move to c3 or d4, for if to g7, White would win by 2, K g6, N e5. 3, M e1, N d6. 4, M e8†, N f8. 5, M d8, K h8. 6, M f8 :+.

Black does well to play his K into a corner of opposite color to that on which the N moves.

2.—An M against an O.

The play is generally a draw if the O be near its K, but a win for White if the O be distant.

Example: ♔ d6; ♖ h1. ♚ e8; ♞ g4. 1, M

h4, O f6. 2, K e6, O g8. 3, M h8, K f8. 4, M h7, K e8. 5, M f7, O h6. 6, M g7, K f8. 7, M g6, O g8. A draw, but 1, K e6 wins, as is evident from the following study :—

By Lolli : White : K f6 ; M h7. Black : K e8 ; O h6 ; Black plays O g4† and loses, but could have drawn by O g8†. After O g4†, White plays 2, K e6, K d8. 3, M h4, O e3. 4, M e4, O c2 (if O f1, then M d4†, and M d3). 5, K d5, O a3. 6, K c5, and wins.

Another by Lolli : ♔ f6 ; ♖ a7 ; ♚ h8 ; ♞ f8 ; thus : O h7†, 2, K g6, O f8†. 3, K f7, O h7. 4, M a8†, and wins.

An old Arabic manuscript gives : ♔ c6 ; ♖ h8 ; ♚ a7 ; ♞ b7 ; playing O a5†. 2, K b5, O b7. 3, M f8, O d6†. 4, K c6, O c4. 5, M d8, O a5†. 6, K b5, O b7. 7, M d7, and wins.

3.—An M against a P.

The M generally wins, but in some positions can only draw or lose.

A draw, based upon stalemate, is the following by E. B. Cook :

♔	♖	♚	♟
a6	a7	b8	c2

1, M b7†, K c8. 2, M b5, P c1 L. 3, M c5†, L c5 :. Stalemate.

A loss is contained in :

♔	♖	♚	♟
e4	f5	g6	g2

1, M f8, K g7. 2, K f3, P g1 L, and wins.

4.—An M against two Ps.

The M wins in most positions. When the two Ps are united and have reached the third row, then they generally win, as in this position :

♔	♖	♚	♟	♟
f3	e5	d7	b3	c3

If K e2, then P b2; if M b5, then P c2, and Black gets the L.

Kling and Horwitz win in the following position:

White: K c4; M h2. Black: K a4; P b2, c3. Thus: 1, M h8, K a5. 2, K c3:, P b1 O† (if P b1 L, then M—a8—b8†, etc.). 3, K b2, O d2. 4, M h4, K b5 (or Q and R). 5, K c3, O b1† (if O f3, then 6. M h3, O g1. 7, M e3). 6, K c2, O a3†. 7, K b3, O b1. 8, M d4.—(Q) O f1. 5, K c3, O g3. 6, M g4, O f1. 7, K d3, O h2. 8, M g3, O f1. 9, M g2, and wins.—(R) O f3. 5, M f4, O e1. 6, K c3, O g2. 7, M e4, K b5. 8, K d2, and wins.

Harrwitz wins thus:

White: K f6; M c8. Black: K h7; P a4, b2. 1, M c7†, K g8 (if to h8, then M b7, and if to h6, then M c2). 2, M g7†, K h8 (or f8). 3, M b7, P a3. 4, K g6, and wins.

5.—An M against an M and an N.

The M generally draws against two minor officers, for it can in most cases be exchanged for one of the officers. The play against M and N, or against M and O is very difficult, and a draw can be obtained only in some positions. The black K in space 4 is lost in some cases, as Philidor proved for ♔ d6 ♖ f1 ♗ d5 ♚ d8 ♜ e7, and Lolli for the same position shifted one square to the left. The same position shifted one more square to the left (with K b8) is still undecided.

Centurini's position: White: K e6; M d4; N d6. Black: K d8; M b6, is a win for White, thus: 1, M c4, M a6. 2, M h4, K c8. 3, M b4, M a8. 4, K e7, M a7†. 5, K e8, M a8. 6, M b1.

J. Kling uses 64 moves to effect mate in: White, K f6; M b7, N f4; Black, K h8, M a1.

6.—An M against an M and an O.

Bilguer's position:

♔ f6 ♖ e5. ♘ e6 ♚ h8 ♜ b2

is a win for White, thus: 1, M c5, M b6. 2, K f7, M b7†. 3, O c7.—White also wins in the following six positions:

K	M	O	K	M
d4	c2	d2	f6	e5
f6	b7	e6	h8	a8
f6	b7	d6	f8	a8
f6	d3	c5	e8	b4
f5	c5	e6	f7	d6
g5	d4	c7	f7	c8

3.—K and N against a superior force.

The N can only in a few cases draw against M and P, as in the following, by Del Rio:

♔ g5 ♖ a7 ♙ f6 ♚ f8 ♝ c4

1,—N b3. 2, M b7, N c4. 3, M c7, N a2. The N remains in the diagonal a2—d5, so as to defend f7, and to check, if K g6. If P f7, then K g7, etc.

Sometimes the N must lose against N and P, as in the following position by Minckwitz:

♔ f7 ♗ c1 ♙ e6 ♚ d8 ♝ e7

1, N b2, N b4. 2, N f6†, K c8. 3, N e7, N d2. 4, N d6, N g5. 5, N e5, N h4. 6, N f6, and wins.

4.—K and O against a superior force.

The O will generally lose against M and P, but can draw in the following position from page 581 of Bilguer's Handbuch: White: K h2; M h3; P d3. Black: K d2; O d4. 1, K g2, K e2. 2, M g3, O f5. 3, M h3, O d4.

5.—K and P against a superior force.

The P will generally lose against the L or an M (as shown in some of the preceding positions), and will generally draw against an N or an O, but can in some positions win against an O, namely, it wins when the O stands far away. Philidor shows the draw with the O thus:

♔ h2 ♘ a2 ♚ b3 ♟ a3

1, O c1†, K b2. 2, O c3†, K c2. 3, O b4†, K b3. 4, O d3; if now the P moves, then the O checks on c1, and thereupon takes the P.

The K can in some positions draw against a minor officer and a P, namely, against an N and a P if it can reach the corner square, and cannot be driven away from there, that is the P must be on the board line, and the N be on a color different to that of the corner.—The draw against O and P takes place in the same corners, thus: White, K c1; Black, K a1; O a4; P a2. The K moves to c2 and then back to c1, which the O (standing on white) cannot prevent, but if the O stood on a black square, then White would lose.

K and P cannot lose against K and N, but can in a few cases lose against K and O, as: White, K a7; P a6; Black, K c7; O d6:—1, K a8, O c8. 2, P a7, O b6‡.—K and O also win in Jaenisch's position: White, K h3; O f3; Black: K h1; P f7, h7,—and in Salvio's position: White: K f2; O e8; Black, K h2; P g6, h3.

In some positions the K and P are lost against the K and the two Os, as in Mendheim's:

♔ ♘ ♘ ♚ ♟
e6 d4 f5 h8 e3

1, O e2, K g8. 2, K e7, K h8 (if K h7, then K f7). 3, K f8, K h7. 4, K f7, K h8. 5, O f4, P e2. 6, O g6†, K h7. 7, O f8†, K h8. 8, O h4, P e1 L or O. 9, O hg6‡.

Guretzky gives mate in 64 moves in this position: White, K b2; O e3, h3; Black, K g8; P h4.

Comparatively simple are also some of the endings in which there are several Ps against the same or nearly the same number of Ps.—An equal number of Ps on each side often lead to a drawn game, but two Ps against one generally win.

By Allgaier. White, K e5; P c5, d6. Black, K d7; P c6.—1, K d4, K d8. 2, K c4, K c8. 3, K b4, K b8. 4, K a5, K b7. 5, P d7, K c7. 6, K a6, K d7 :. 7, K b7, K d8. 9, K c6 :, and wins.

By Walker. White, K d5; P b6, c5. Black, K d7; P b7.—1, K e5, K c6. 2, K d4, K d7. 3, K d5, K c8. 4, K e6, K d8. 5, K d6, K c8. 6, K e7, K b8. 7, K d7, K a8. 8, P c6, P c6. 9, K c7, P c5. 10, P b7 †, K a 7. 11, P b8 L †, K a6. 12, L b6.‡

By Philidor. White, K e4; P f4, g5. Black, K e6; P g6. White draws, but if Black moves first, then White wins.

By Carrera, White, K g1; P a6, b7, c6. Black, K b8; P f7, g7, h7.—May Black move first, and try P g5 or P f5, thus: 1,—P g5. 2, K g2, P h5. 3, K g3, P g4. 4, K h4, P f6. 5, K g3, P f5. 6, K g2, P h4. 7, K f2, P h3. 8, K g3, P f4†. 9, K h2, P f3. 16, K g3, and wins.—If 1,—P f5. 2, K g2, P h5. 3, K g3, P g6. 4, K g2, P g5. 5, K g1, P g4. 6, K g2, P h4. 7, K h2, P f4. 8, K g1, and wins.

From the "Chess Record" of Philadelphia. White: K h1; P a4, b4, c4, d4. Black, K h3; P a6, b6, c6, d6.—1, P a5, P b5 (or Q). 2, P d5, P d5: (or R). 3, P c5, P c5 :. 4, P c5 :, P b4. 5, P c6, P b3. 6, P c7, P b2. 7, P c8 L†, and wins.—(R) P c5. 3, P c5 :, P c5 :. 4, P d6, and wins,—(Q) P a5 :. 2, P d5, P d5 :. 3, P c5, P c5 :. 4, P c5 :, and wins.—White can also win by 1, K g1, K g3. 2, K f1, K f3. 3, K e1, K e3. 4, P c5, P d c5 :. 5, P b5, P c b5 :. 6, P a5 (or P b5 :), P a5 :. 7, P c5 :, P a4. 8, K d1, etc.

By Minckwitz. White, K g2; P a4, b4, c4. Black, K h8; P a6, b6, c6, f4, g4, h4. White wins: 1, P b5, P f3†. 2, K f2, P h3. 3, K g3, P c b5 :. 4, P a5, P a5 :. 5, P c5, P a4. 6, P c6, P a3. 7, P c7, P a2. 8, P c8 L†, and wins.—Black would win with the K on g7, for he would reply 3,—P f2. 4, K f2 :, P h2. 5, K g2, P h1 L†. 6, K h1 :, P c b5 :. 7, P a5, P a5 :. 8, P c5, P a4. 2, P c6, P a3. 10, P c7, P a2. 11, P c8 L, P a1 L†, and wins.

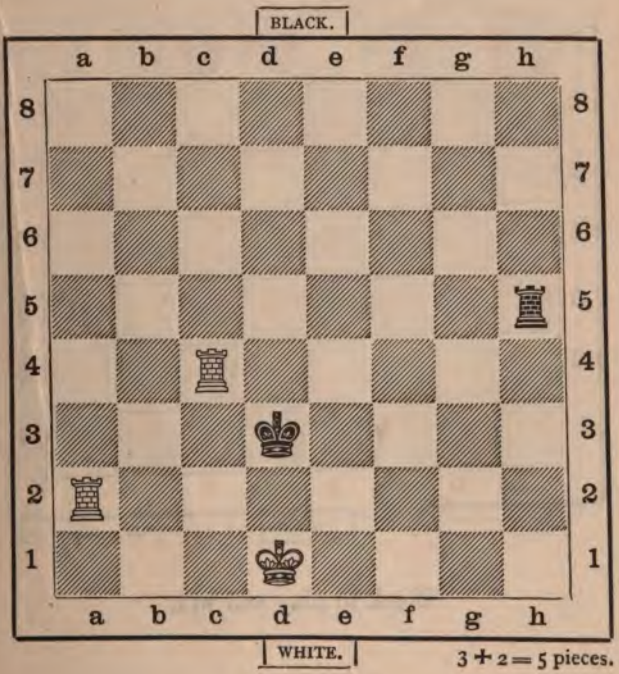
By Szen. White, K d1; P a2, b2, c2. Black, K e8; P f7, g7, h7. White wins (not by 1 P a4, which would lead to a draw, but) 1, K e2, K d7. 2, K f3, K c6. 3, P a4, P h5. 4, P c4, P f5. 5, K g3, K b6. 6, P b4, P g5 (if P g6, then P a5†), 7, P a5†, K a6. 8, P c5, P h4†. 9, K h3, P f4 10, P c6, P f3. 11, P b5†, K a7. 12, P c7, P g4†. 13, K h2, P f2. 14, P c8 L, P f1 L. 15, P b6‡.—With K on e1, White can win with or without the move.

END-GAMES.

The solutions to the following 18 end-games and compositions are given on separate pages (immediately after the diagrams), in order that the beginner may study them for himself.

No. 1.

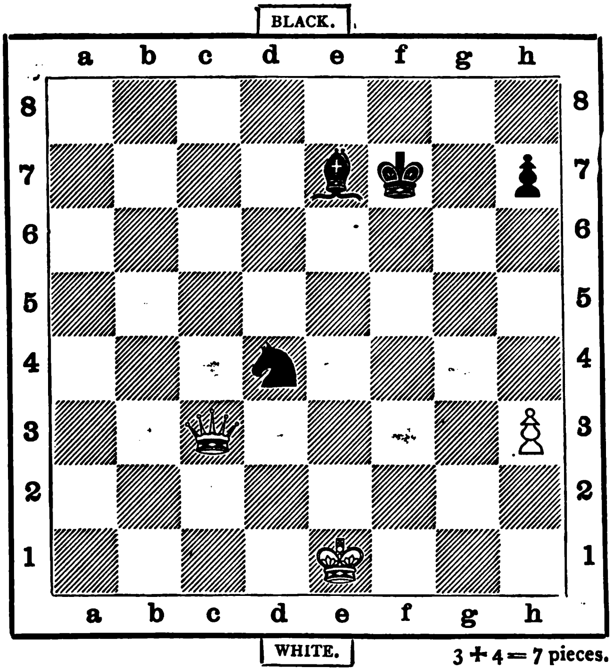
By P. STAMMA.



White to play and win.

No. 2.

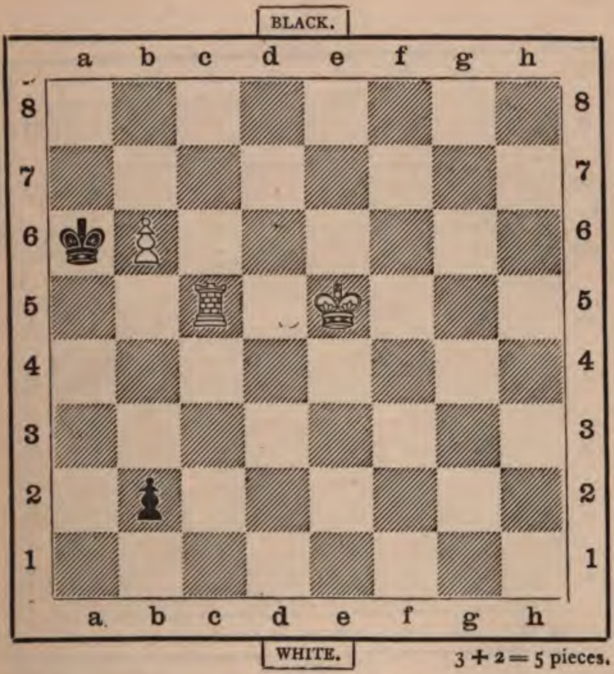
An End-Game between A. B. and H. M.



Black to play and win.

No. 3.

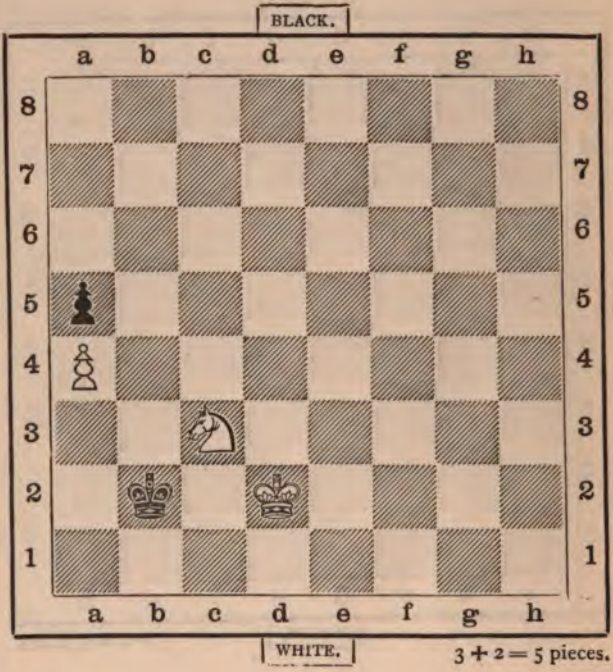
G. LOLLI.



White to play and win.

No. 4.

J. KLING.

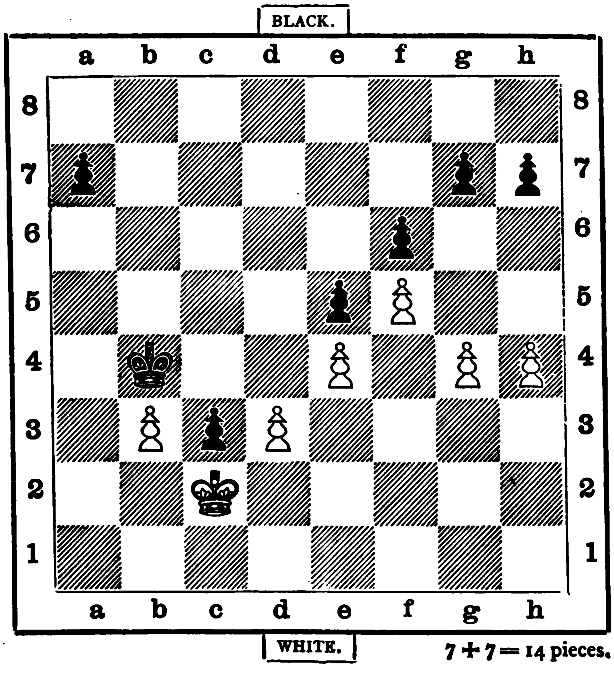


3 + 2 = 5 pieces.

White to play and win.

No. 5.

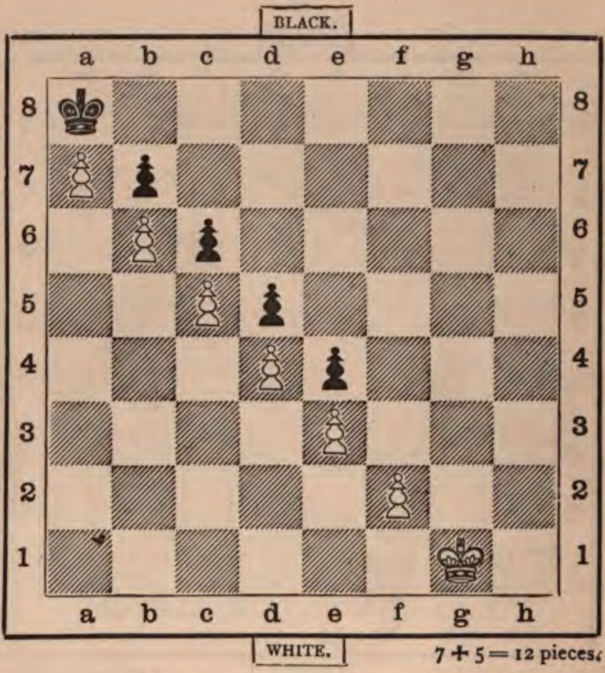
An End-Game between J. B. and H. H.



White to play and win.

No. 6.

From the "PALAMÈDE."

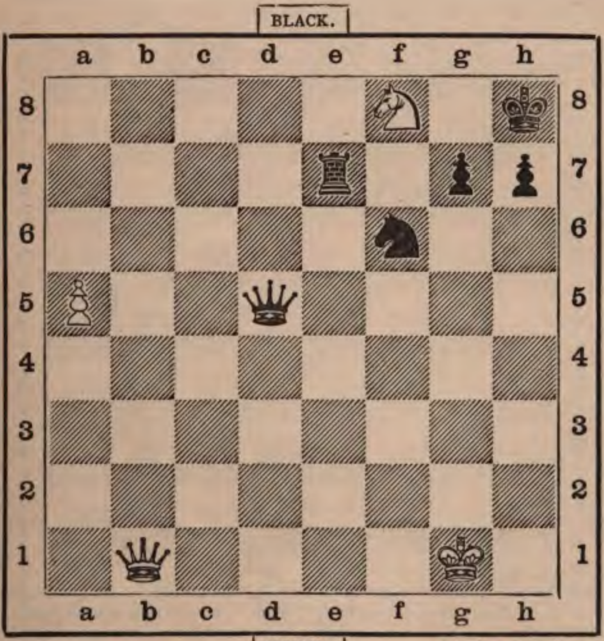


White to play and win.

No. 7.

By DERMENON.

(From A. SEGHIERI'S Guida elementare.)

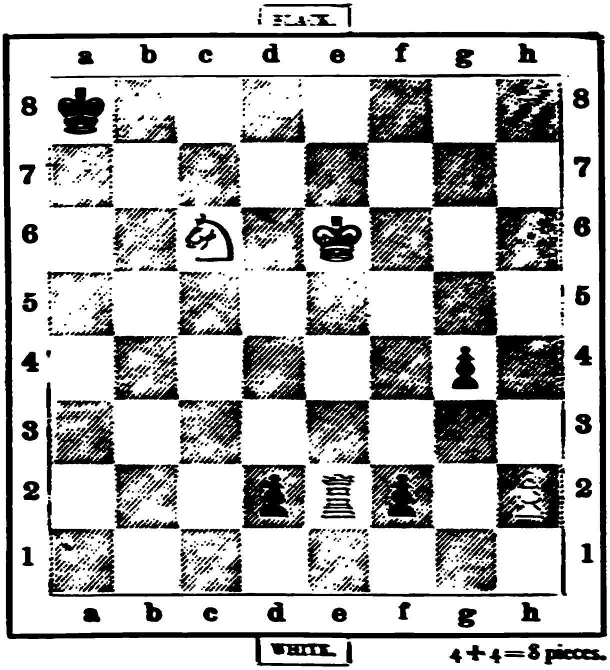


4 + 6 = 10 pieces.

White to play and win.

No. 8.

By GROSDEMANGE.

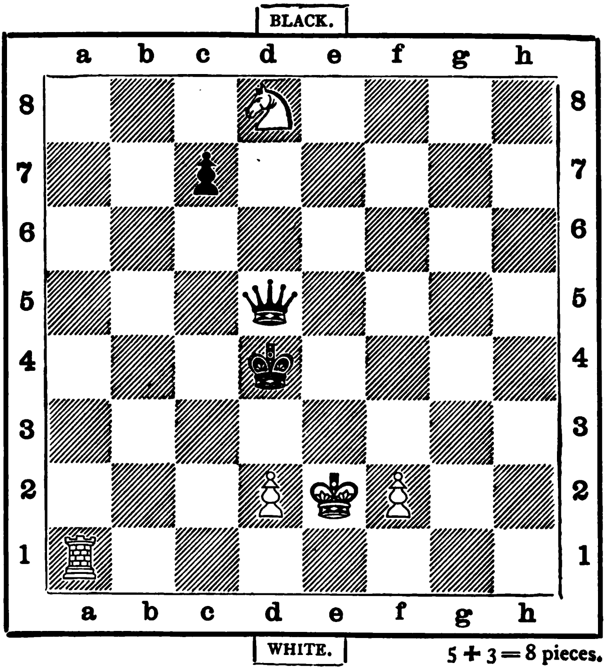


4 + 4 = 8 pieces.

White to play and win.

No. 9.

By KLING and HORWITZ.

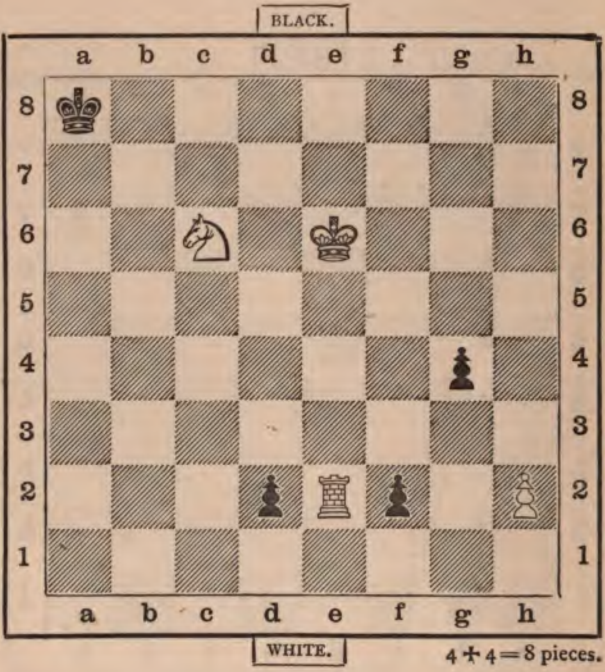


5 + 3 = 8 pieces.

White to play and win.

No. 8.

By GROSDEMANGE.

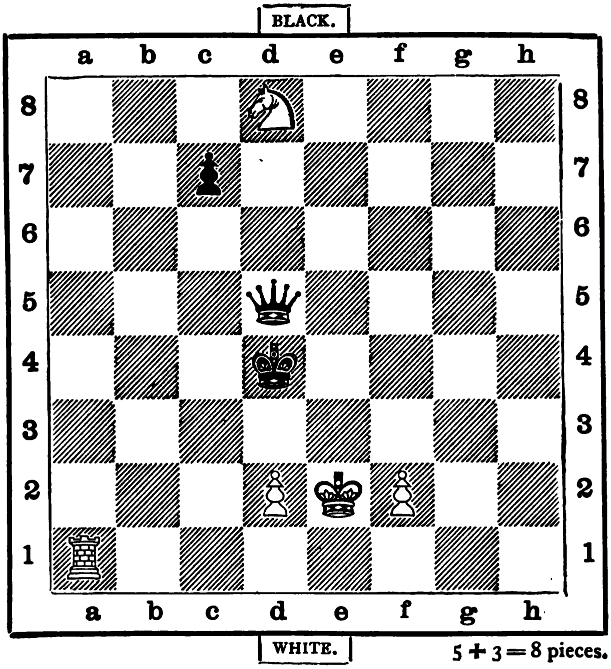


White to play and win.

No. 9.

By KLING and HORWITZ.

BLACK.



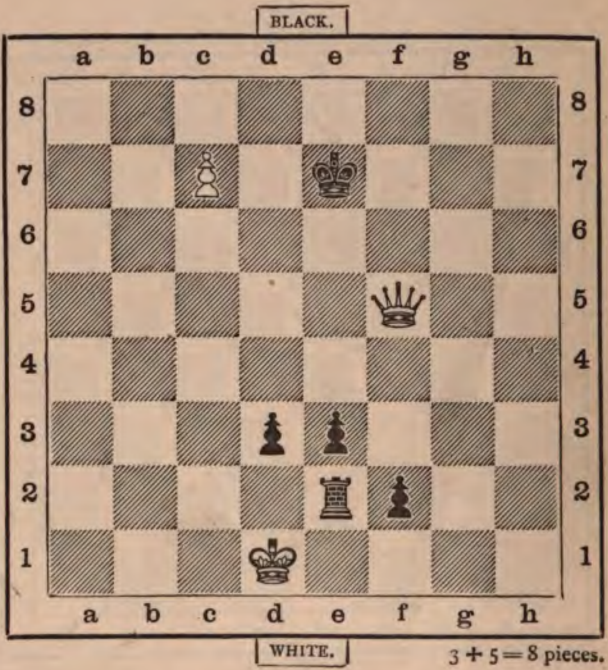
WHITE.

5 + 3 = 8 pieces.

White to play and win.

No. 10.

M. DE LABOURDONNAIS.

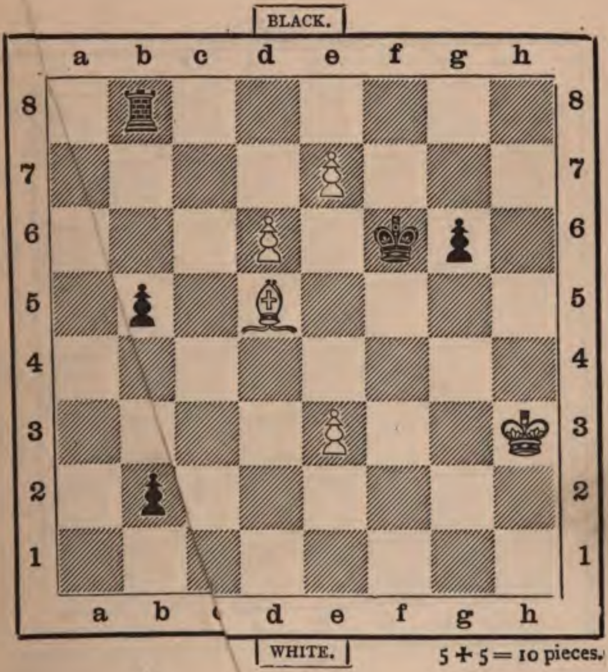


3 + 5 = 8 pieces.

White to play and win.

No. 11.

H. F. L. MEYER.

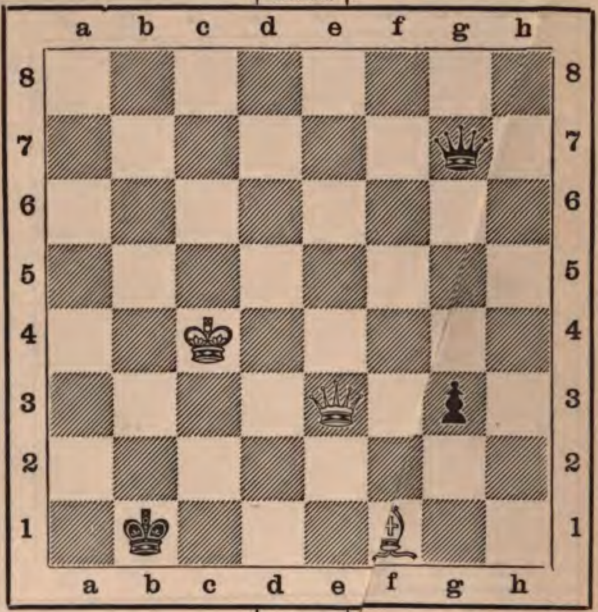

5 + 5 = 10 pieces.

White to play and win.

No. 12.

B. HORWITZ.

BLACK.



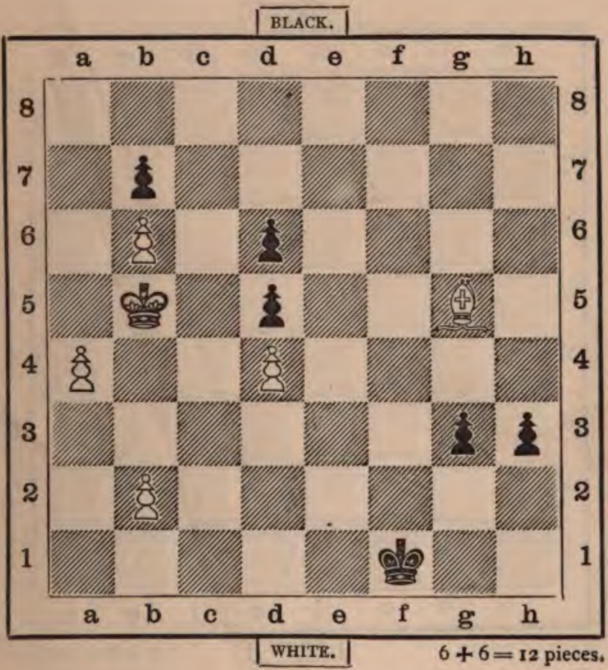
WHITE.

3 + 3 = 6 pieces.

White to play and win.

No. 13.

J. G. CAMPBELL.

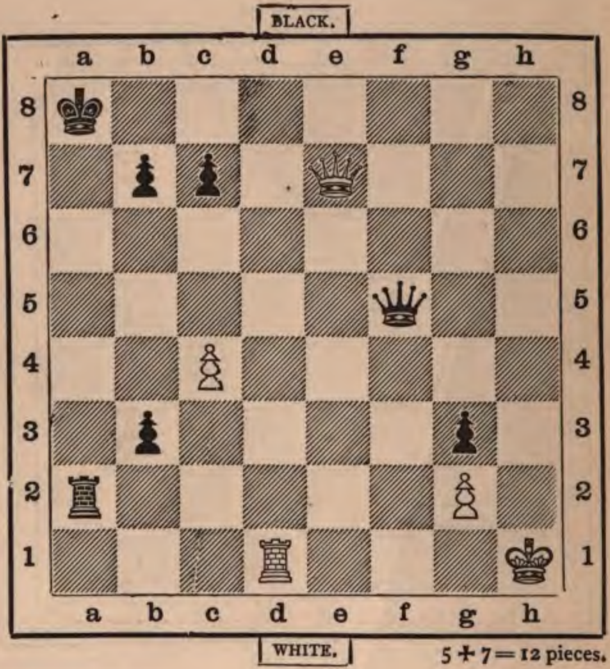


6 + 6 = 12 pieces.

White to move and draw.

No. 14.

From an American Column.

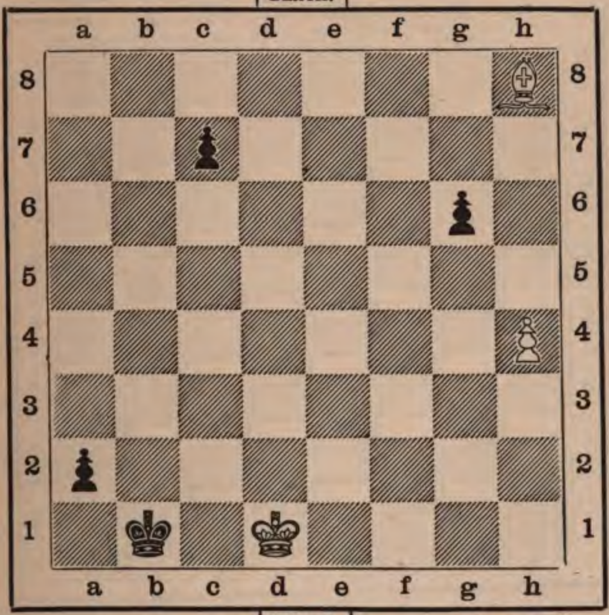


White to play and draw.

No. 15.

D. L. PONZIANI.

BLACK.



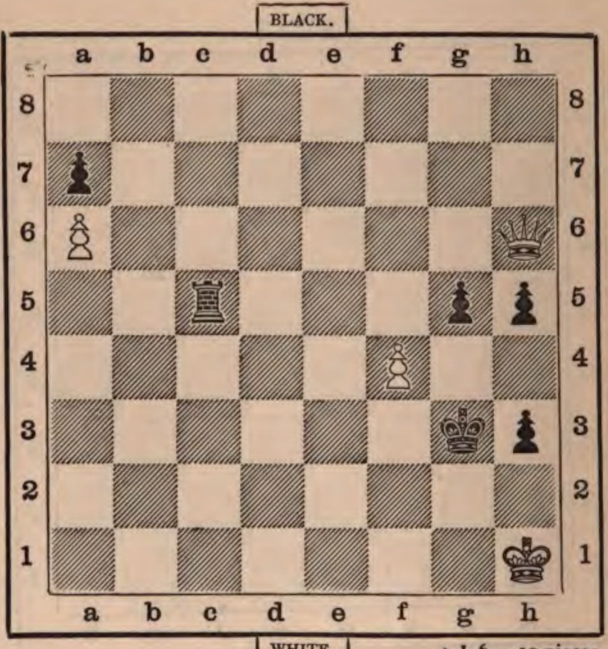
WHITE.

3 + 4 = 7 pieces.

White to move and draw.

No. 16.

C. F. v. JAENISCH.

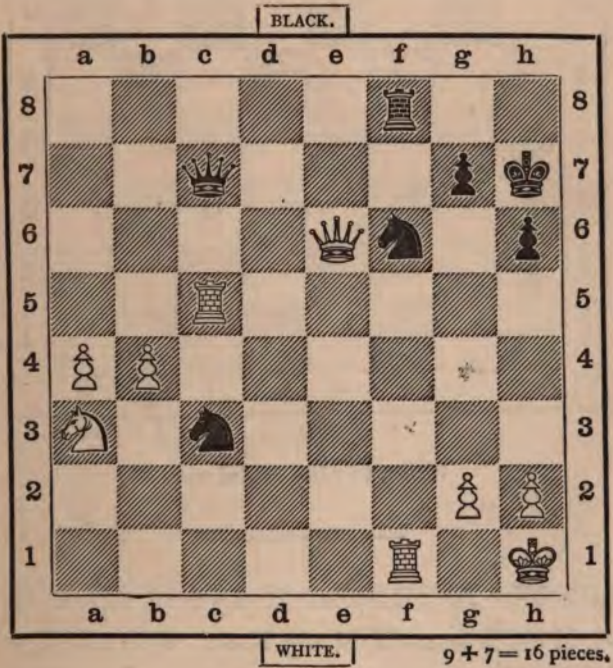


4 + 6 = 10 pieces.

White to move and draw.

No. 17.

Termination of a Game played by R. HOFFERS (Black), at Dresden.

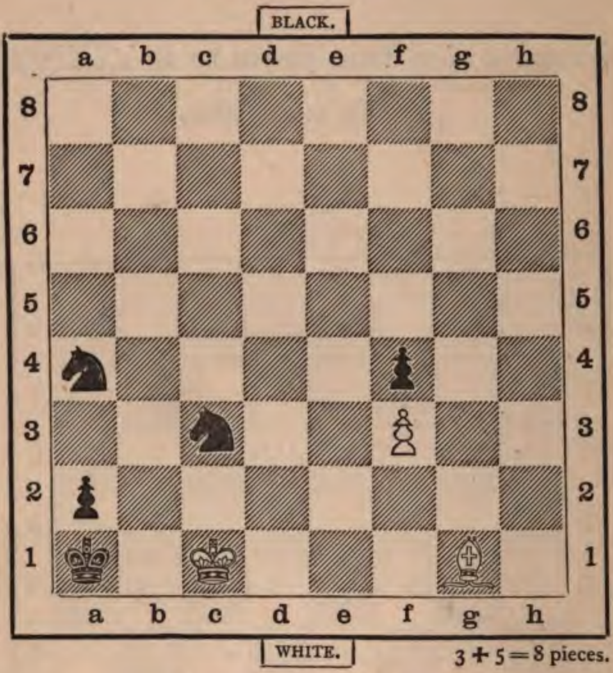


9 + 7 = 16 pieces.

Black to play and draw.

No. 18.

P. STAMMA.



White to play and draw.

SOLUTIONS TO THE PRECEDING 18 DIAGRAMS.

1.—1, M h4, M h4 :. 2, M a3†, K e4. 3, M a4†, K f3. 4, M h4 :, and wins.

2.—1, N b4, L b4 :. 2, O c2†, K f2. 3, O b4 :, and wins.

3.—1, M b5, K b5 :. 2, P b7, P b1 L. 3, P b8 L†, K c4. 4, L b1 :, and wins.

4.—1, O d5, K b3. 2, O b6, K b4. 3, K d3, K c5. 4, O c4, K b4. 5, O b2, K b3. 6, K d4, K b2 :. 7, K c4, K a3. 8, K b5, K b3. 9, K a5 :, K c4. 10, K b6, and wins.

5.—1, P g5, P a5 (Q). 2, P g6, P h5. 3, P d4, P d4 :. 4, P e5, P d3†. 5, K d3 :, K b3 : . 6, P f6 :, P c2 (R). 7, P g7 :, P c1 L. 8, P g8 L†, and wins.—(R) P f6 : . 7, P g7, P c2. 8, P g8 L†, and wins.—(Q) P g5 : . 2, P g5 :, K c5. 3, K c3 :, P a5. 4, P d4†, P d4 : . 5, K d3, K d6 (if K b4. 6, P f6). 6, K d4 :, and wins.

6.—1, P f3, P f3 : . 2, K f1, P f2. 3, P e4, P e4 :. 4, K f2 :, P e3†. 5, K e1, P e2. 6, P d5, P d5 :. 7, K e2 :, P d4†. 8, K d2, P d3. 9, P c6, P c6 :. 10, K d3 :, K b7. 11, K c4, K a8. 12, K c5, K b7. 13, P a8 L†, K a8 :. 14, K c6 :, K b8. 15, P b7, K a7. 16, K c7, and wins.

7,—1, L h7 :†, O h7. 2, O g6†, K g8. 3, O e7 :†, K f7. 4, O d5 :, K e6. 5, P a6, and wins.

8.—1, M f2 :, P d1 L. 2, M b2, L e1†. 3, K d7, L d1†. 4, K c7, and wins.

9.—1, M a4†, K e5. 2, M a5, P c5 (Q). 3, M c5 :, L c5 :. 4, P d4†, L d4 :. 5, O c6†, K e4. 6, O d4 :, K d4 :. 7, K f3, and wins.—(Q) L a5 :. 3, O c6†, K d5. 4, O a5 :, and wins.

10.—1, P c8 O†, K e8 (if K d8. 2, L d3 :†, and wins). 2, L g6†, K f8. 3, L f6†, K g8. 4, O e7†, K h7. 5, L g6†, K h8. 6, L g8‡.

11.—1, N a2. P b4. 2, P e4, P b3. 3, N b1, M g8 (Q). 4, P e5†, K f7. 5, K g4, K e6 (R). 6, K g5, K f7. 7, N e4, K e6. 8, K h6, P g5 (if K f7, then 9, N d5†, and 10, P e6). 9, N h7, K d7 (if M h8, then 10, K g5 :, or if P b1 L, then 10, N g8 :†). 10, N g8 :, P b1 L. 11, N e6†, K e8. 12, K g7, L f1. 13, N d5, K d7. 14, N c6†, K c6 :. 15, P e8 L†, K c5. 16, P d7, P b2. 18, P d8 M, P b1 M. 19, L e7†, and wins.—(R) M h8. 6, N d3, M e8. 7, K g5, M g8 (if M e7 :, then 8, N g6 :†). 8, N e4, K e6. 9, K h6, K d7. 10, K h7, M e8. 11, K g6 :,and wins.—(Q) M h8†. 4, K g4, K f7. 5, P e5, M h1. 6, P e6†, K g7 (S). 7, P e8 L, M g8†. 8, K f3, M f1† (T). 9, K e3, M b1 : (if M e1†, then 10, K d2, and if 10, M b1 :, 11, K c3, etc.). 10, L f7†, K h6. 11, L f2, and wins by playing on a P or taking the P b2.—(T) M b1 :. 9, L e7†, K h6 (U). 10, L h4†, K g7. 11, L f2, and wins.—(U) K g8. 10, L f7†, K h8. 11, L g6 :, M f1†. 12, K e3, P b1 L. 13, L b1 :, M b1 :. 14, P d7, M e1†. 15, K f4, M e6 :. 16, P d8 L†, K g7. 17, L d7†, K f6. 18, L b5, and wins.—(S) K f6. 7, P e8 L, M b1 : (V). 8, L f7†, K e5. 9, L f4†, K d5. 10, L e3, M c1. 11, L b3 :†, M c4†. 12, K g5, K d6 : . 13, L b2 :, and wins.—(V) M g1†. 8, K f4, M f1†. 9, K e4, M b1 :

(W). 10, L f7†, K g5. 11, L f2, and wins.—(W) M e1†. 10, K d4, M b1 :. 11, K c3, and wins.

12.—1, N d3†, K a2. 2, L d2†, L b2. 3, N c2, P g2 (Q, R). 4, N b3†, K b1 (S). 5, L d3†, K a1. 6, L d1†, L b1. 7, L d4†, L b2. 8, L g1†, L b1. 9, L a7†, K b2. 10, L d4†, K a3. 11, L d6†, K b2. 12, L e5†, K a3. 13, L a5†, K b2. 14, L c3†, K a3. 15, N c2†, K a2. 16, N b1:†, K b1 :. 17, K b3, P g1 L. 18, L b2 ‡.—(S) K a1. 5, L e1†, L b1. 6, L a5†, K b2. 7, L c3†, K a3. 8, N c2†, and wins.—(Q) L a1. 4, N b3 † †, K a3. 5, L b4†, K b2. 6, N a4†, K c1. 7, L e1†, K b2. 8, L c3†, K b1. 9, L c2 ‡.—(R) L a3. 4, N b3††, K b1. 5, L c2 †, K a1. 6, L c3†, K b1 (T). 7, N c2†, K a2. 8, N b1†, K b1 :. 9, L a3 :, and wins.—(T). L b2. 7, L e1†, L b1. 8, L a5†, K b2 9, L c3†, K a3. 10, N c2†, and wins.

13.—1, N d2, P g2. 2, N a5, P g1 L or O. 3, P b4, any move. 4, stalemate.

14.—1, M d8†, K a7. 2, L c5†, L c5 :. 3, M a8†, K b6. 4, M a6†, M a6 : . 5, stalemate.

15.—1, N a1, K a1 : (if P c5, then White wins). 2, K c1, P c6 (this P would move two squares, if the K had gone to c2). 3, K c2, P c5. 4, K c1, P c4. 5, K c2, P c3. 6, K c1, P g5. 7, P g5 : (White would lose by P h5), P c2. 8, K c2 :, stalemate.

16.—1, L g5 :†, M g5 :. 2, P g5 :, P h2. 3, P g6, K h3. 4, P g7, P h4. White now cannot make the L or an M on account of stalemate, and if he makes an N or an O, then the black K moves on to b8 and draws.

17.—1, O g4, L g8†. 2, K g6 (if Black would take the L with K or M, then White would win). L e6†. 3, K h7, L g8†, perpetual check.

18.—The following solution is by *v.* Oppen :—1, N d4, O b2. 2, K c2, O b d1. (if O c d1, then the same moves follow). 3, N f6, O e3†. 4, K c1, O d1. 5, N e5, O b2. 6, Kc2, Oc d1 (Q). 7, N f4 :, O d3. 8, N d2, O e3†. 9, N e3 :, O e1†. 10, K c1, O d3†, perpetual check.—(Q) O b d1. 7, N f4 :, O b2. 8, N e5, and White wins thus : Ob d1. 9, P f4, O e3†. 10, K c1, O d1. 11, P f5, O b2. 12, K c2, etc.

PART III.

PROBLEMS.

The art of problem composition has, during the last thirty years, made such progress as to have become a branch of chess in itself. The compositions of the last century by Stamma, Del-Rio, Lolli, Cozio, Ponziani, and others, resemble end-games (such as might occur in actual play), but some of the older compositions by Arabian masters, and by Lucena, Damiano and others, and some of this century are altogether different, and must really be considered abstract positions. There are several ancient and modern problems, the positions of which could not occur in an ordinary game. Indeed, a problem is a game by itself, a game of a *fixed* number of moves, in which only *some* of the 32 men are employed.

Sometimes beautiful combinations occur in games, but perfect beauty can only be found in problems. Here we have the field for invention, and here we express the originality, the difficulty, and the purity of an idea. Here we wish to satisfy the highest desire of the human breast: the realization of the beautiful. By virtue of this quality chess may rank with the fine arts.

Some players, when once they had perceived a special art in the problem, gave up the playing of games, and spent their time in composition. These players adopted a higher and purer kind of enjoyment. Some other players have essayed composition, but found it so difficult, that they had to give it up in despair, and content themselves with ordinary play.

J. W. Abbott, in the "English Mechanic" of May, 1872, truly says, "in fact, the case, Problems *versus* Games, may be summed up in the statement that in the present day, the genius of the composer has elevated the art of problem construction far above practical play, and that it is in the former that the highest manifestations of contemporary skill and subtlety in

Chess, are to be found. It is unnecessary to enlarge upon the attractions which puzzles and problems have always had for the human mind. With most intellectual people, the mere statement that a thing can be done is sufficient to imbue them with a desire to do it; and without taking higher grounds, it is just possible that the interest which the Chess fraternity now evince in the construction and solution of problems may be attributed to some such feeling; but whatever the cause, the popularity of the Chess problem is beyond cavil."

The opinions on this point by E. Kossak, B. Horwitz, *v.* Oppen, *v. d.* Lasa, F. Capräz, *v.* Seydlitz, and J. Kling are given in Lange's Handbuch, pages 37-42.

Some composers have labored for about five years before they were able to construct a good five-move problem, and also solve a clever five-mover in a comparatively short time (2 or 3 hours). A two-mover ought to be solved in about five minutes. The difficulty of a problem does not always increase with the number of moves, for some problems in 40 moves are easier than some in 5 moves.

A player who wishes to become a composer should, as a rule, commence with solving problems, and then begin to make two and three-movers. He should enter his problems in a book, examining them from time to time for six months to a year, with a view of perfecting them. He will often be able to improve his problems by turning the board a half or a quarter to the right or left, for then the direction of the Ps is changed.

A generally good advice to young composers is given in the "Leeds Mercury" of 1879 and 1880, from which we extract the following:

A problem is the artistic embodiment of a thought. It is just in proportion as the thought is fully set forth in its embodiment, and the idea clearly expressed in the workmanship, that a problem ranks high as a finished production of combined genius and skill. The principal requisites in the "idea" are beauty, unity, and originality. Beauty, as an embodiment of truth, is the end of all true artistic worth. It is in this, as those two things are wedded together in an indissoluble union, that art shows its greatest power, and genius its most glorious creations. The beauty, then, of the "idea" lies in the artistic conception of some "truth" of chess—some subtle move, some perfect *coup de repos*, some unexpected combination, or some skilful blow. The more the entire powers, both of the pieces employed and of the squares of the board are evoked, the more "chess-truth" there is in the problem. The more artistically this truth is set forth, the higher is the resulting beauty. The highest aim, then, of a true chess problem-composer is to grasp the highest forms of the multifarious "truths" of the game, and to seek to set those truths forth in the most perfect and artistic manner.

The ability to grasp all the potentialities of the pieces in their multifarious combinations on the board constitutes the first requisite of a great analyst. The ability to set forth some of these potentialities in artistic combination is the great requisite of a fine composer. In every good problem, therefore, science and art meet, whilst it is in their perfect union that we find its finished beauty. It is in proportion as the science is blended with the art in an organic and indissoluble connection that we reach the higher forms of the beautiful in a problem. Hence every composer must possess some inherent analytical skill, but that skill must be combined with a true artistic feeling before his productions can possess that touch of beauty which will cause them to be "a joy for ever." It is because so few possess these two requisites perfectly combined that we have so few composers of first rank.

The method that the young composer must pursue, if he wish to cultivate those two qualities, is to study the works of the great masters of the art. When we say study we do not mean merely the solving of a certain number of their compositions, but he should make an intelligent and comprehensive analysis of each particular problem to which his attention may be directed. Bearing in mind what we have said about "chess truths" and their artistic embodiment, let the young composer sit down to an acknowledged gem of one of our finer composers. Let him trace out the mutual relationship of all the pieces, and the full use of each individual piece. Let him discover the subtle connection which exists between the different variations, and the artistic fitness of every part of the whole. When he has done all this, he will begin to see wherein lies the ideal beauty of a true problem.

As examples worthy of study for this purpose, we may point out the productions of Conrad Bayer, Frank Healey, S. Loyd, "J. B." of Bridport, A. Pongracz, and G. Reichhelm. There are others whose work is worthy of the most careful study, but the masters we have named above, cover (each in his own way) almost the entire field of problem composition.

"The unity of the idea" is second only to "beauty." The more the ideal of unity is attained, the higher will be the resulting beauty. Many composers have paid little attention to this important feature in a good problem, for they have often sacrificed the unity in order to secure numerous variations. The more numerous the variations of a problem, the greater is its merit, provided these variations naturally evolve themselves from the idea itself. Mere complexity, however, in a problem does not add to its artistic merit, when that complexity is purchased at the cost of the unity. The different variations of a problem should have the same relation to the main thought that the branches of a tree have to its stem, but they should be living, natural-grown branches, and not merely something grafted on as an after-thought for the sake of some supposed effect.

The "originality of the idea" is of high importance, but to meet with it in chess is as rare as it is to find absolutely original ideas in any other department either of art or literature. Yet the composer who strives after excellency should seek, so far as he can, that every idea which he embodies shall have some amount of originality; something which shall bear the stamp of the special mint of his own mind. Let the young composer attentively study the powers of the thirty-two pieces, and the controlling influence of the sixty-four squares of the board, and if he have any chess genius at all, new ideas will dawn upon him, which, if not original in the widest meaning of the word, will yet come from his mind with a freshness and beauty which will stamp them with an originality so far as he is concerned.

From the ideal we pass on to the practical. The first requisite is the best possible square to be occupied by the black K. The beleaguered K should, as a rule, have its strongest possible defence at the commencement, and should therefore not be placed on the board-line, but in spaces 1, 2 or 3. Having placed the K as much centrally as possible, the next consideration that arises is the manner in which the K's domain shall be commanded or guarded, so as to ensure the ultimate mate. Endeavor to give the K as many lines of escape as the due carrying out of your "idea" will permit you to do. The free squares in the domain add not only to the beauty of the problem, but also to the difficulty of the solution. The last move (the mate) has not only to attack the K but also to cut off its retreat.

In guarding and blocking the K's domain you should employ pieces which become of active use both in the attack and the defence. Strive to obtain from each individual piece as much work as it is capable of performing. In guarding a particular square of the "domain" you should carefully study the power of the piece you employ, and also its relation to the pieces already placed. You will sometimes discover a "dual" which can be prevented by a slightly different arrangement of the pieces; even the employ of fewer pieces may secure an additional artistic merit. Perhaps there is no English composer who has carried this point to greater perfection than J. B. of Bridport. In many of his problems he has scarcely an idle man on the board. Almost every white piece is of direct service in some of their variations, whilst the Blacks are actively engaged in the defence. There is a peculiar fitness and finish in his problems, and it is to this more than to any other one thing that this finish is due.

The covering of the domain should be "clean"; that is, the whole of the squares of which it is composed should be commanded by one piece only. Nothing more clearly indicates that the work is of an amateur description, than that the squares around the K are commanded by a multiplicity of pieces; by an L and M in one case, by L and O in another, and a third square commanded by O and N, and so on, till each individual square of the "domain" is under a perfect cross-fire from every side, the black K perchance being hopeless and helpless, without resource or retreat. Positions so constructed are almost invariably heavy and cumbrous, inelegant and unnatural, and the mates are, in the main, without beauty and brilliancy. By careful attention to secure a clean domain, we obtain a position marked by lightness and natural elegance, with mates varied and brilliant.

The four great requisites for the "domain" therefore are; (1.) it should be as centrally situated as possible; (2.) some square or squares of apparent escape should be left for the attacked K; (3.) the pieces guarding or blocking it should be active; (4.) the cover to the domain should be clean.

It will, of course, be utterly impossible perfectly to carry out all these four requisites in every problem, neither indeed is it necessary so to do, for that would entail in many cases the sacrificing of everything to mere rule or theory, and for this we are no advocates. The master in composition may dare to realize his idea as best he can.

Let us now consider the attacking forces required to break through Black's defensive position. White's force, either in number of men or in strength of position, or in both combined, must exceed Black's. But this force on the part of White should just be sufficient for the attainment of its object, and no more. Now to secure this, it is absolutely necessary that each one of White's pieces should occupy that square where its action will be the most direct and effective, consistent with the idea of the problem. Viewing a problem from an artistic standpoint, nothing can be worse than the placing of an overpowering force at White's disposal, whilst Black, bound and gagged, lies helpless at his feet. We do not, however, wish our students to suppose that every problem in which White has apparently an overwhelming force of men comes under this category; for it often happens that against numerical superiority, Black is in possession of some subtle line of defence which can only be overcome by a still more subtle attack on the part of White. There is in fact no class of problems of higher merit than those, the beauty whereof consists of a deep strategical defence on the part of Black against what at first sight appears to be overwhelming odds. So long therefore as Black has a good and interesting defence, mere numerical inferiority in force is no blemish in a problem; and, indeed, there are positions in which Black has practically only a King in actual play, and yet his sable majesty may occupy such a "coigne of vantage," that it takes the finest strokes of play for White to effect mate. In such cases the very openness of the King to attack often forms the chief element of difficulty of the problem, there being seemingly so many lines of effective play from which to choose.

The K has the least force as a combative power, and, as a rule, cannot do more than guard a few squares. Since however it is always required in a problem, it behoves us to get the greatest advantage from it that we can. If possible, therefore, it should be placed in such a position as to be of use during some phase of the problem.

These extracts from the Leeds paper, which we have much condensed, and slightly altered, will be more fully understood in connection with the following:

DEFINITIONS AND RULES.

An ordinary problem is an arrangement of chessmen on the board under certain conditions, the principal of which is: White to play, and mate in — moves.

I.—AS REGARDS THE NUMBER OF MOVES.

The least is one; most problems are in from 2 to 5 moves, a few extend from 6 to 20, some even to 100 moves, and longer problems are possible.

II.—AS REGARDS THE NUMBER OF PIECES.

There must be at least 3 out of the set of 32, namely the black K, and 2 white men. The greatest number of men that can properly be used in a mate-position, is 10, of which 8 may be black, and 2 white, namely the black K surrounded by 7 black Ps, and the white K and a white P. For these 2 white men can be substituted a white O, then the mate-position contains only 9 pieces, but the white K (although not taking part in the mate) being the essential piece in the game, must stand somewhere on the board, and makes the tenth piece. Problems in two and more moves generally require additional men besides those nescessary for the mate.

III.—AS REGARDS THE RULES.

1. White and Black move alternately, so that in a 5 move problem there are 9 movements, 5 for White and 4 for Black.

2. The object of White is to checkmate in the fewest number of moves possible. If it be done in less than the stipulated number, or if Black by any one defence delay the mate, the problem is incorrect.

3. White must have only one initiatory move, and after each move of Black there should remain a single reply. A problem to be absolutely perfect must have only one solution throughout. (The words "must" and "should" are more fully explained in the next two rules.)

4. Should Black have a choice of moves (which generally is the case), then there must be at least one, which will allow White only one correct reply, and this constitutes the *main play*, the others lead to *variations*, each of which should, if possible, again leave White only one reply.—In some problems there are variations, which in quality, correctness, and length

are of equal merit. In such cases there is no particular main play, but rather one that is split into branches.

5. Variations generally increase the value of a problem; they should, however, spring naturally from the development of the theme, or be introduced, to enhance its beauty. They may begin at Black's first move or after, and may go through the entire length of the problem, or be shorter. Among them there may be some which allow White a choice of moves leading to solutions. Of these the shortest is preferable. If several moves lead to equally short solutions, the latter should be as few in number as possible. Any variation having two or more solutions is incorrect, and renders the problem more or less defective in proportion to its length.

6. Duals are so called when a choice of correct replies for White exists. They should occur as seldom as possible. Those that arise from moving two or more men are worse than those that consist in playing one piece to several squares.

7. The rule, that in the main play there shall each time be only one correct move for White, is not absolute, for in some problems, especially if long, it is unavoidable that now and then a piece should have a choice of moving to two or three squares.

8. White cannot begin by taking a P in passing, because the fundamental principle is that White is to play first, and therefore Black has not previously moved. Indeed a problem must not be considered the result of a game, and therefore no inference must be drawn from the position of the pieces under such a supposition.

9. The K M move must be allowed in problems, for it is one of the elementary moves, and a problem must be considered a kind of game, namely one, the particular position of which is given.

10. Stalemate must be prevented, consequently if either side should have no other move, except taking a P in passing, then he is obliged to do so.

11. Every piece must have its use, either to assist in mating, to move for the purpose of gaining time, to stop or take its opponent's men, to be an obstruction, or to complete an idea. The purpose of the piece is either to render the problem possible, or to prevent any other solution than the one intended.

12. A problem should generally be constructed with as few pieces as possible, the men be placed in the most open positions,

and the mates be as pure as can be attained. This rule often comes into collision with rules 5 and 11, for the variations should not always be made correct by additional men. It is permitted to add men, especially black, which are not required in the main play, but which produce good variations.

13. If a piece be required for some minor purpose, then it depends upon the particular problem, whether it should be white or black, or of smaller or greater value, for at one time the former, at another the latter, will increase the beauty of the composition. As a general rule, however, powerful pieces should not be used for petty purposes.

14. The first move may be concealed by introducing a white or a black piece, which prevents Black from checking, although White for his first move plays a piece which prevents the threatened check.

15. The 32 men, or some of them, may be placed on the board of 64 squares in any order that will produce a problem in accordance with the foregoing rules. (An N may be placed in any corner, and a P of the same color directly in its way.) (The white K may stand in check, but, as a rule, should not. See Problem No. 70.)

Ph. Klett's book contains 52 pages of notes on problems, which are well worth studying. His notes differ from the above rules 8, 9, and 15. Klett agrees with H. Lehner, that if the L gives mate within the domain, it should rather be supported by a P or the K, than by an M or a minor officer; they both desire very much that the mate should be pure. They enter into several niceties, most of which the attentive composer acquires for himself by studying the masterpieces by Bayer, Klett, Campbell, Berger, Kohtz und Kockelkorn, and others. One of Klett's rules is, that the sacrifice of a piece should rather take place towards the end of the problem than at the beginning, because the removed piece generally diminishes the number of combinations and makes the problem easier.

THE VARIOUS METHODS OF COMPOSITION.

Composers of genius *invent* an idea or theme, then take the board and men, and fashion it into shape. They will in most cases succeed in arranging the men in accordance with their wish, but they will then often find, that the position admits of more than one solution, and will have to alter the construction (shift the men or diminish or increase their number). The alteration may go on from week to week for months or years, and be successful, or may lead to an abandonment of the idea altogether.

Other composers *build up* their problems, that is, they add move after move to a two or three mover, generally stopping at four or five moves, for they then rarely see their way to proceed. Problems constructed in this way are often difficult, but generally not so pleasing as those first alluded to. In building up a problem, the added move ought to suit the foundation, that is, the pieces employed ought to work properly in the variations. To make the last added move a check is generally not advisable. A short problem, complete in itself, is preferable to one prolonged by moves inartistically stuck on.

The idea is either purely invented or taken from a game or an old problem. Sometimes the composer in solving problems hits upon a new idea, or sees the way to construct the problem in a more perfect form. New ideas frequently arise during the construction and examination of a problem.

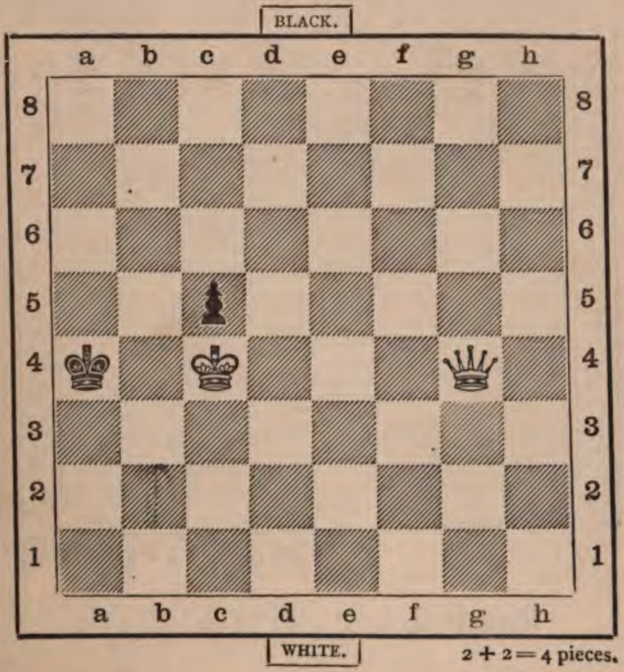
The 110 problems which follow now, are taken from our collection of about 27,000 pieces of composition, of which about 17,000 are of European, and 8,000 of American origin. We have from year to year selected the so-called "nuts," "pearls," and "gems," into a book which contains 450 of them, and from these we have again chosen those which we considered most suitable for this work of instruction.

ORDINARY PROBLEMS, Nos. 1 TO 74.

TWO-MOVE MATES, Nos. 1 TO 16.

No. 1.

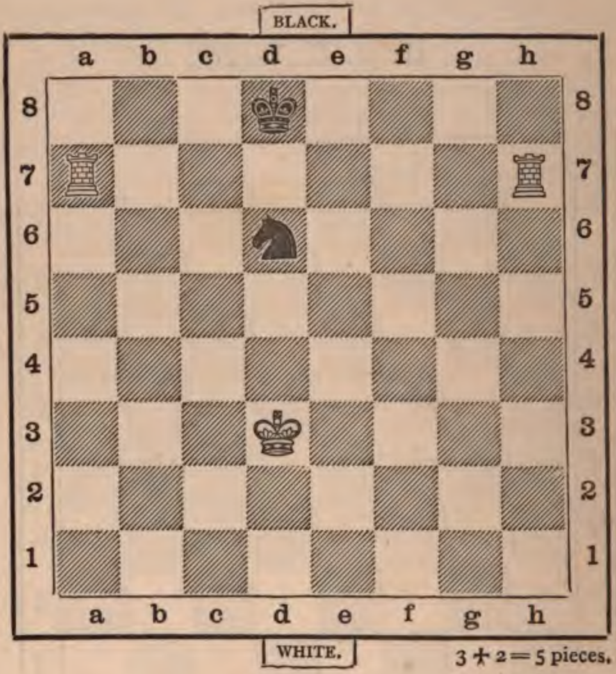
BY J. C. WEST.



White to play and mate in two moves.

No. 2.

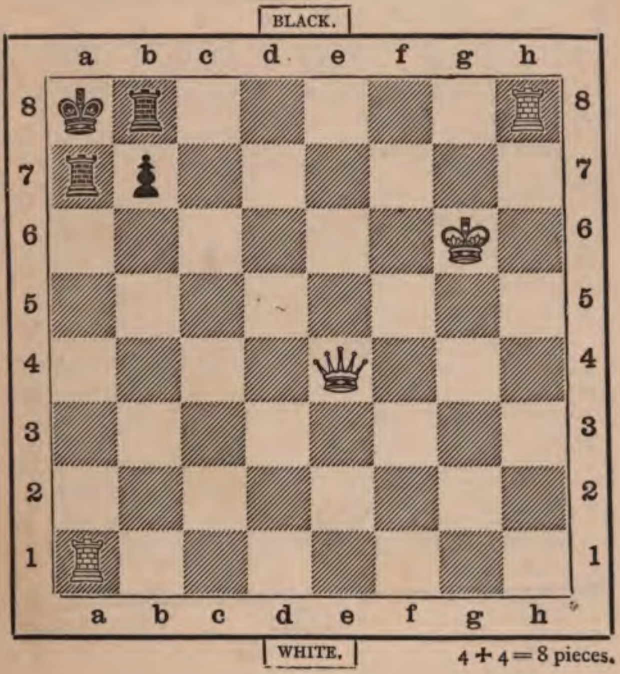
"BONUS SOCIUS."



White to play and mate in two moves.

No. 3.

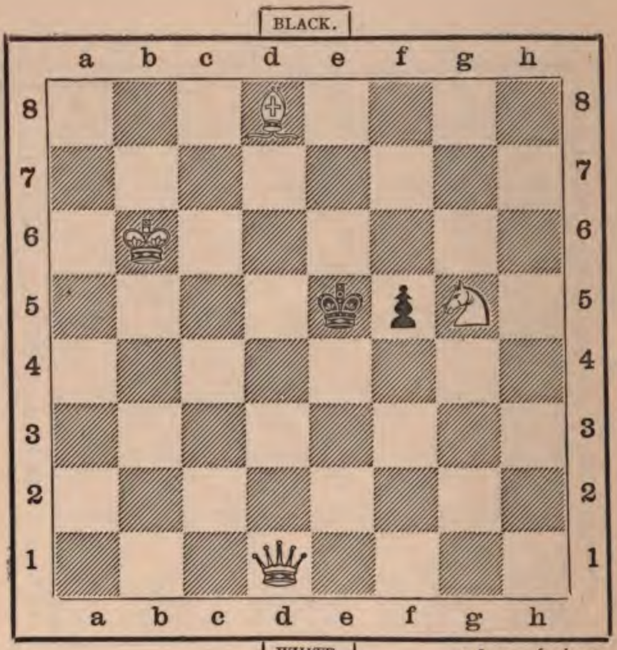
T. HERLIN.



White to move and mate in two moves.

No. 4.

JOHN BROWN.

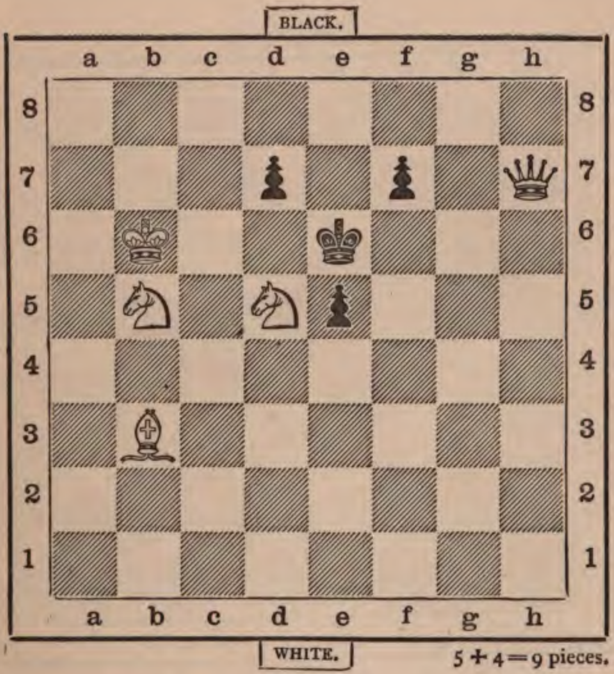


4 + 2 = 6 pieces.

White to play and mate in two moves.

No. 5.

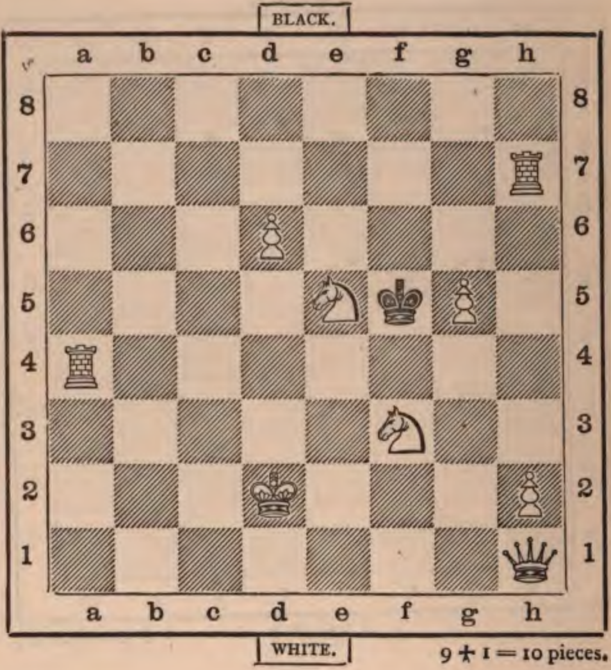
W. A. SHINKMAN.



White to play and mate in two moves.

No. 6.

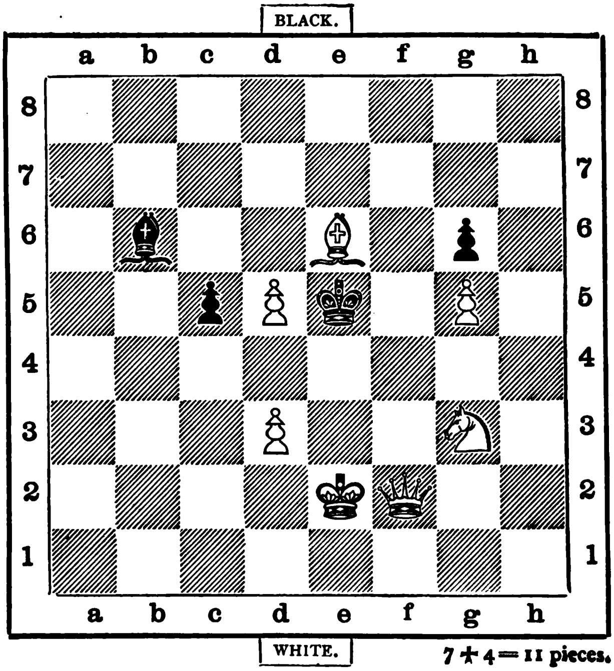
W. FINLAYSON.



White to play and mate in two moves.

No. 7.

G. E. CARPENTER.

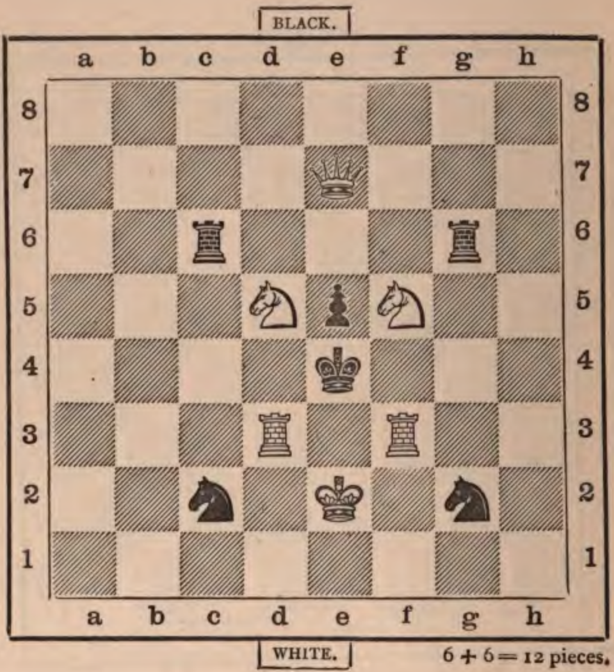


7 + 4 = 11 pieces.

White to play and mate in two moves.

No. 8.

J. A. W. HUNTER.

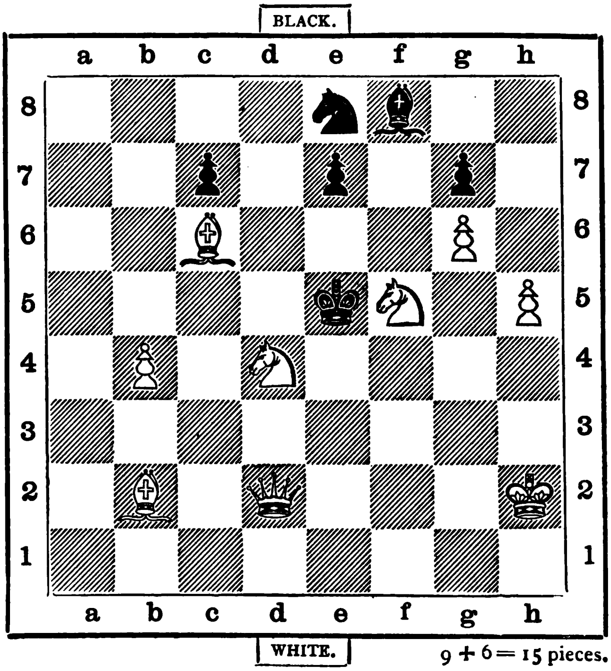


6 + 6 = 12 pieces.

White to play and mate in two moves.

No. 9.

B. G. LAWS.

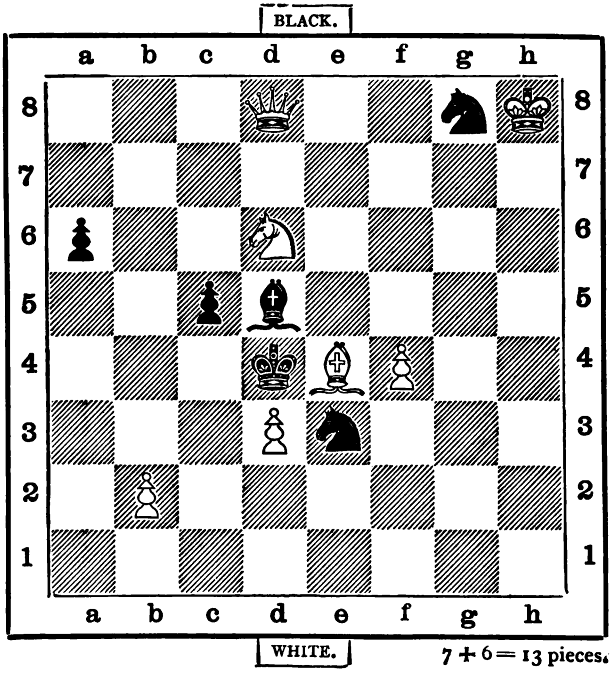


9 + 6 = 15 pieces.

White to play and mate in two moves.

No. 10.

W. ENGELHARDT.

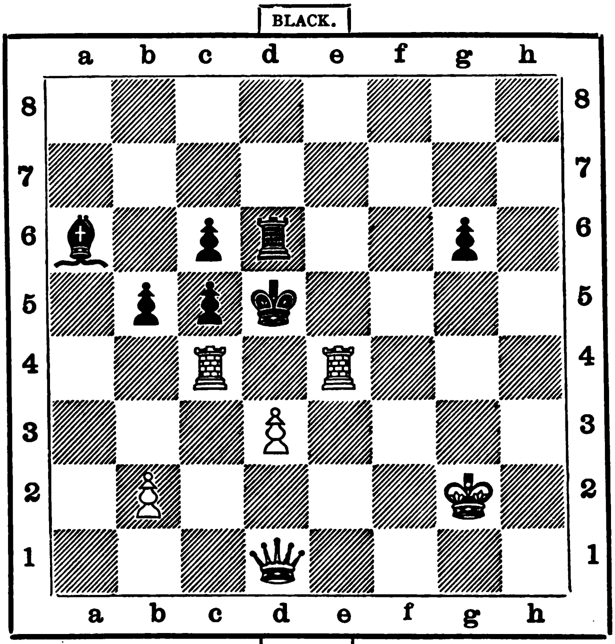


White to play and mate in two moves.

No. 11.

N. SARDOTSCH.

BLACK.



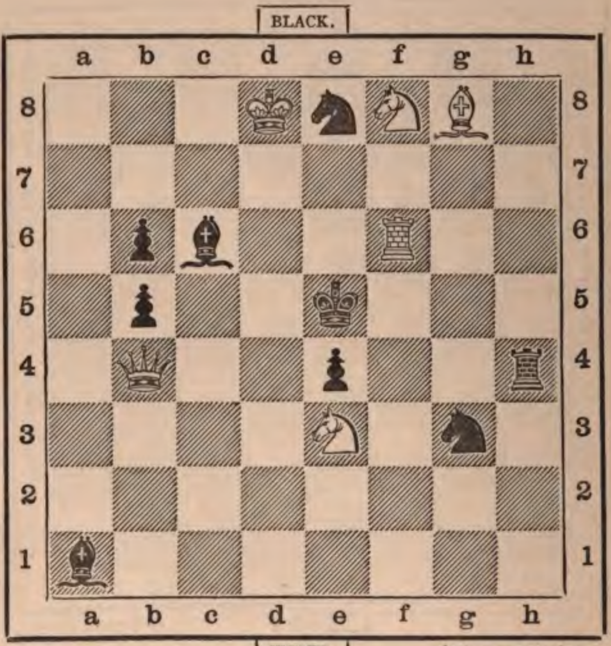
WHITE.

6 + 7 = 13 pieces.

White to play and mate in two moves.

No. 12.

W. A. SHINKMAN.



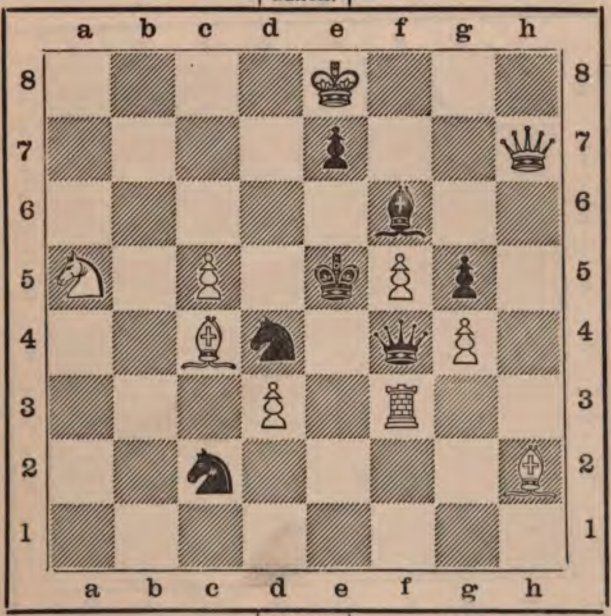
6 + 9 = 15 pieces.

White to play and mate in two moves.

No. 13.

A. C. PEARSON.

BLACK.



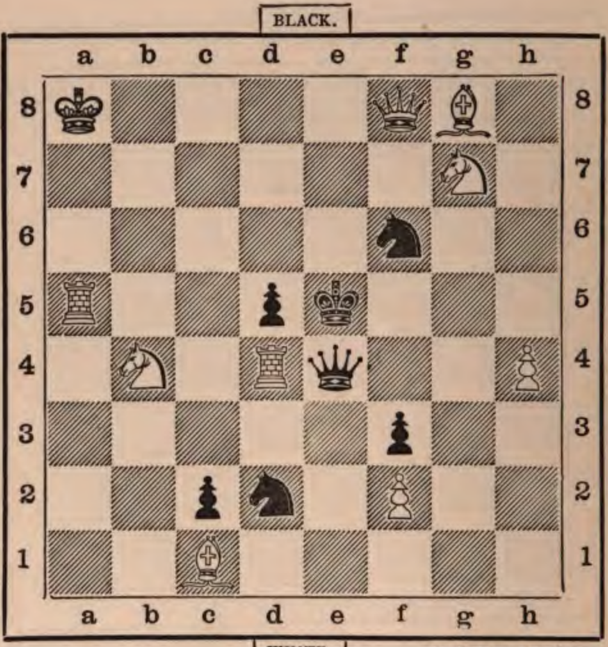
WHITE.

10 + 7 = 17 pieces.

White to play and mate in two moves.

No. 14.

J. J. GLYNN.

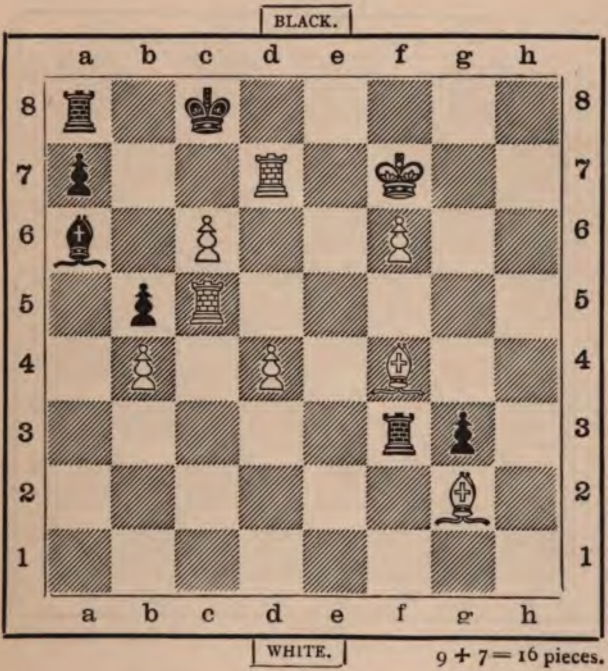


10 + 7 = 17 pieces.

White to play and mate in two moves.

No. 15.

J. P. TAYLOR.

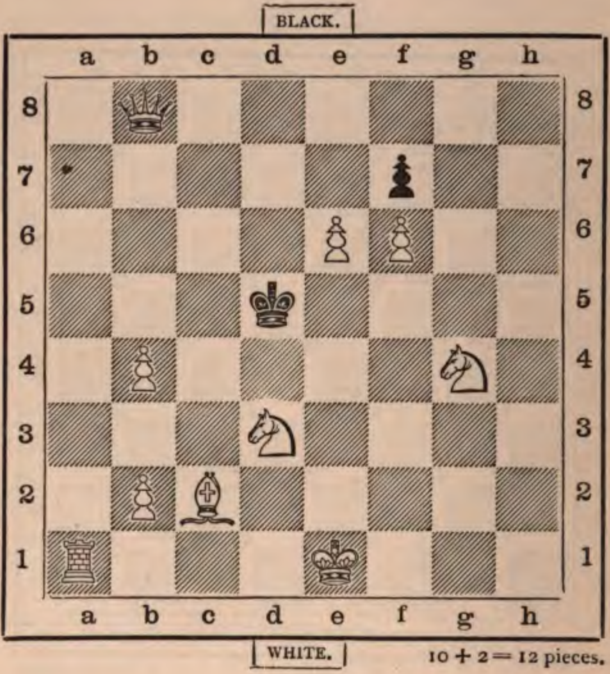


9 + 7 = 16 pieces.

White to play and mate in two moves.

No. 16.

S. LOYD.

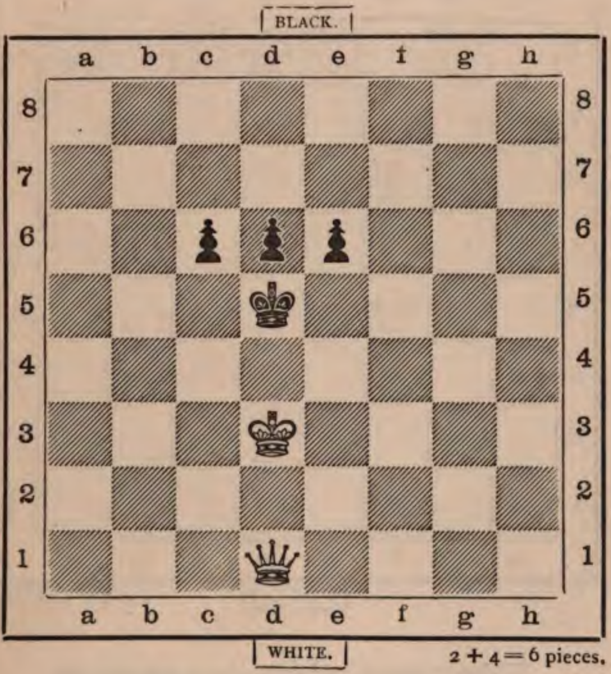


White to play and mate in two moves.

THREE-MOVE MATES, Nos. 17 TO 46.

No. 17.

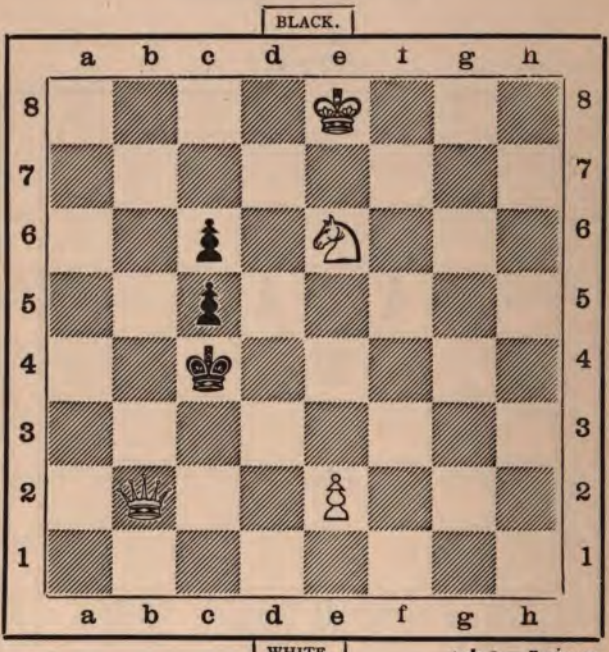
R. BEUTHNER.



White to play and mate in three moves.

No. 18.

A. KÖNIG.

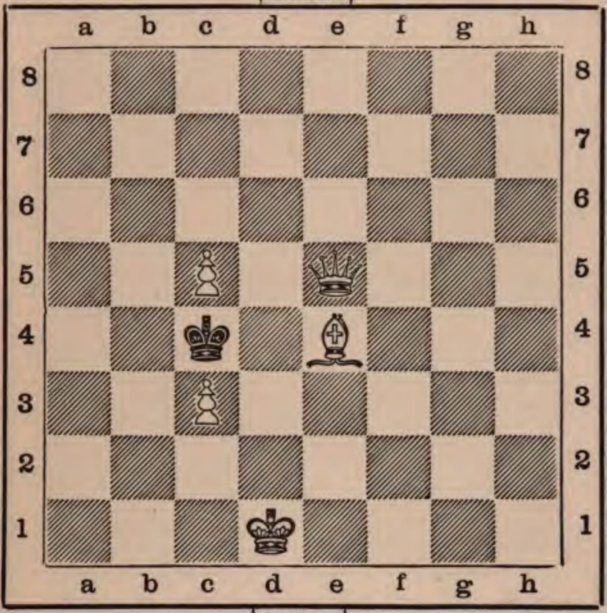


White to move and mate in three moves.

No. 19.

B. KÄSTNER.

BLACK.



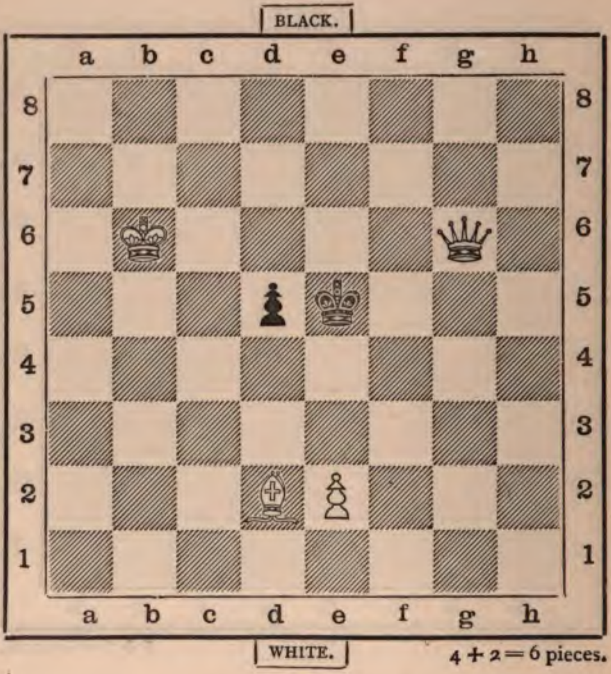
WHITE.

5 + 1 = 6 pieces.

White to move and mate in three moves.

No. 20.

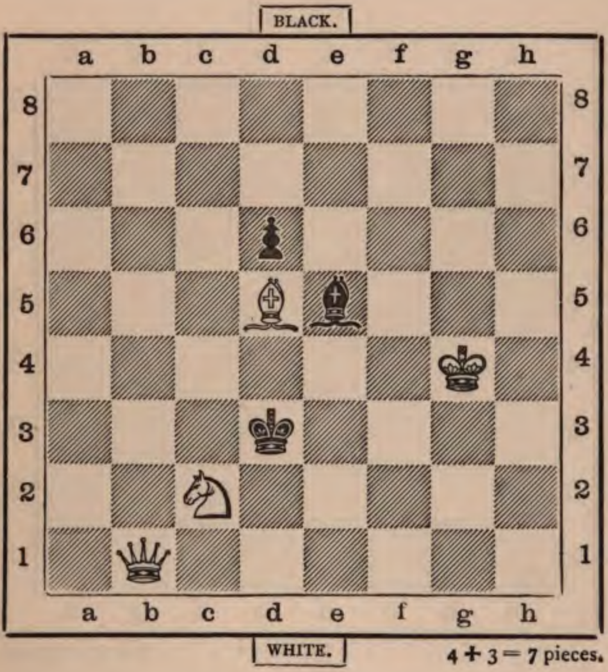
J. W. ABBOTT.



White to play and mate in three moves.

No. 21.

A. SAALBACH.

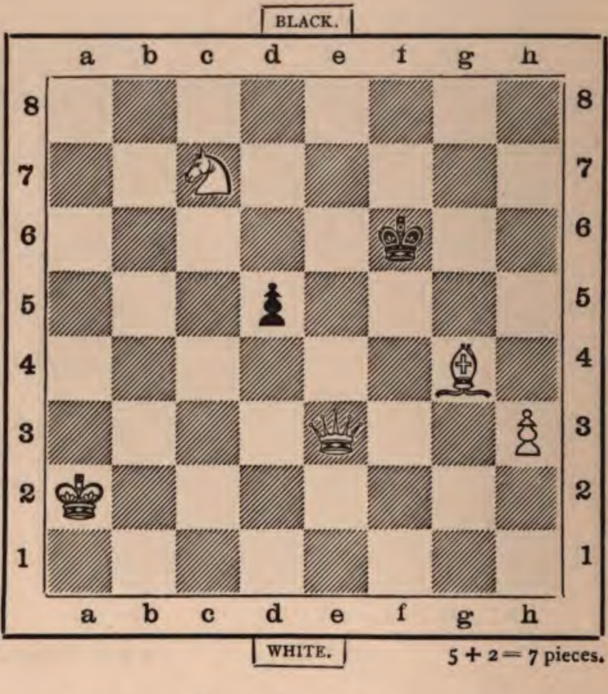


4 + 3 = 7 pieces.

White to play and mate in three moves.

No. 22.

JOHN BROWN.

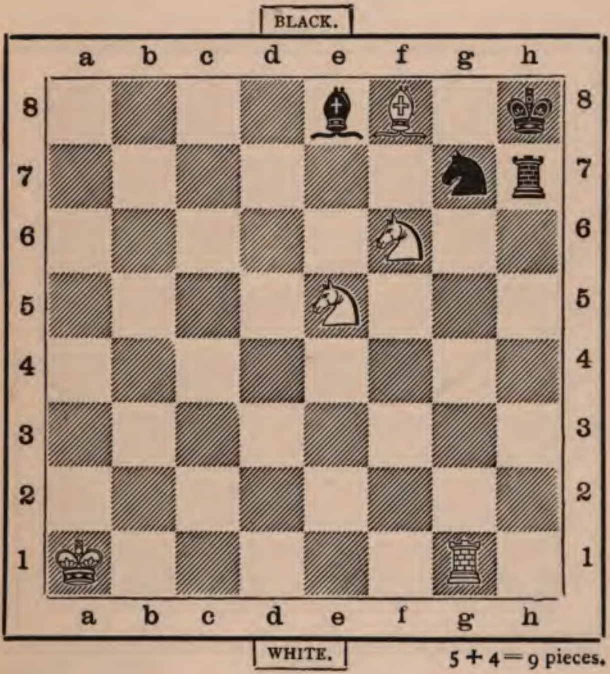


5 + 2 = 7 pieces.

White to play and mate in three moves.

No. 23.

A. ANDERSSEN.

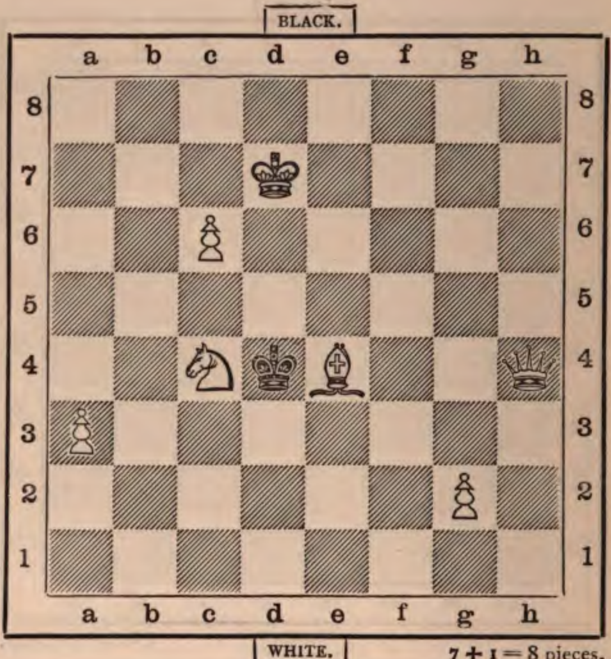


5 + 4 = 9 pieces.

White to move and mate in three moves.

No. 24.

D. FAWCETT.

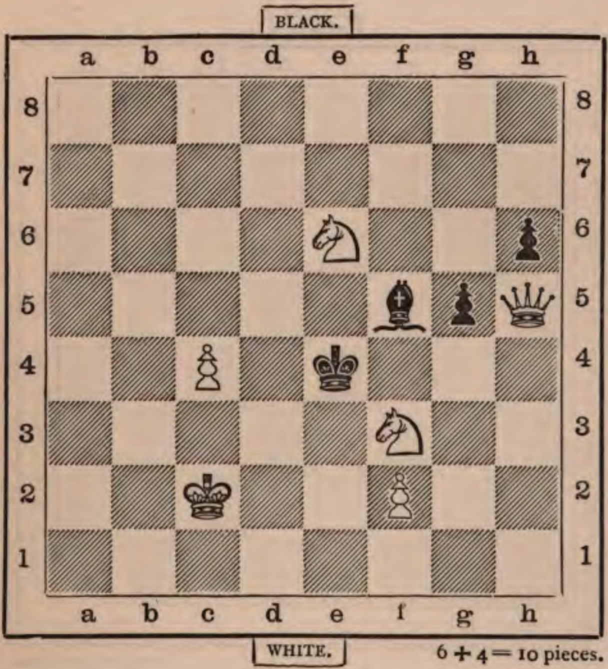


7 + 1 = 8 pieces.

White to play and mate in three moves.

No. 25.

S. ANGAS.

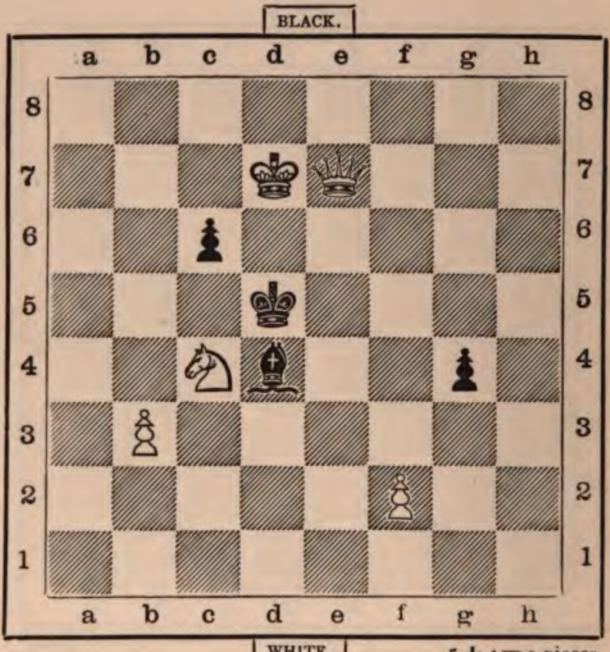


6 + 4 = 10 pieces.

White to play and mate in three moves.

No. 26.

G. B. VALLE.

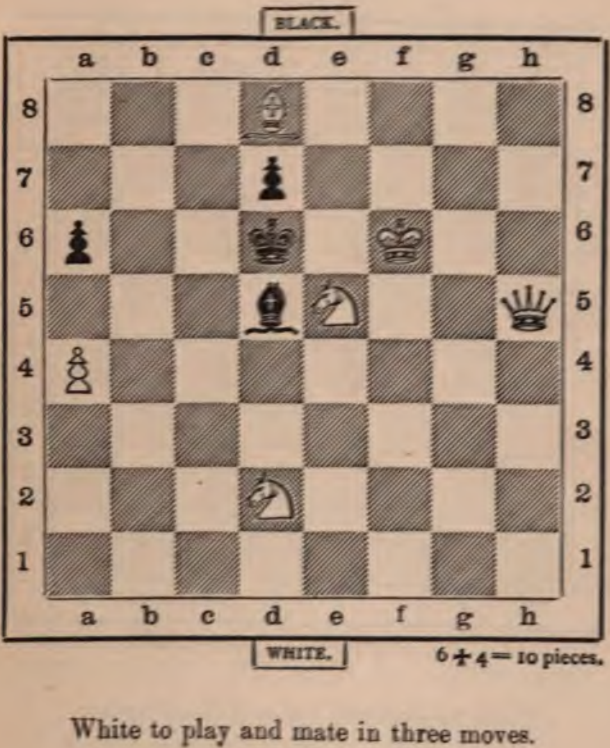


5 + 4 = 9 pieces.

White to move and mate in three moves.

No. 27.

J. KLING.



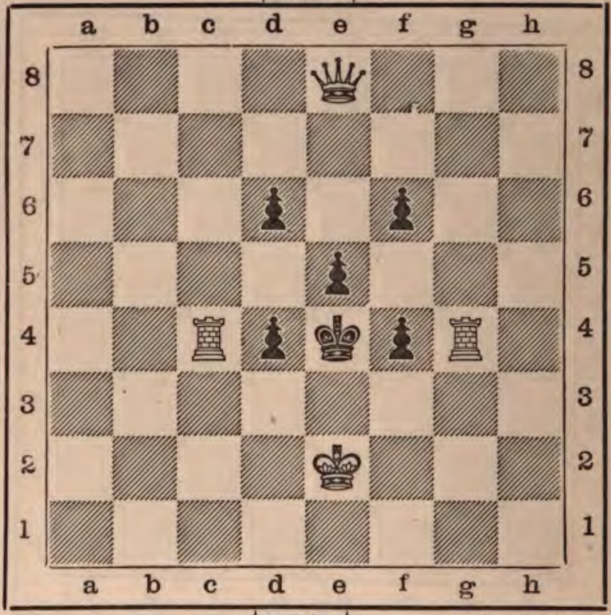
6 + 4 = 10 pieces.

White to play and mate in three moves.

No. 28.

A. Z. HUGGINS.

BLACK.



WHITE.

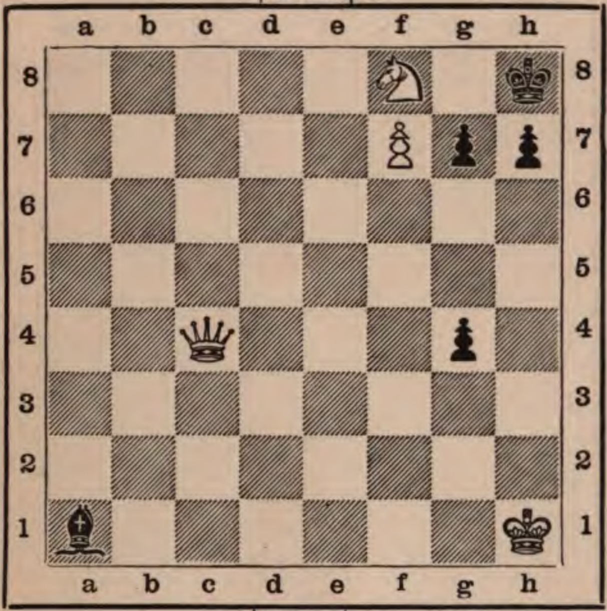
4 + 6 = 10 pieces.

White to play and mate in three moves.

No. 29.

S. LOYD.

BLACK.

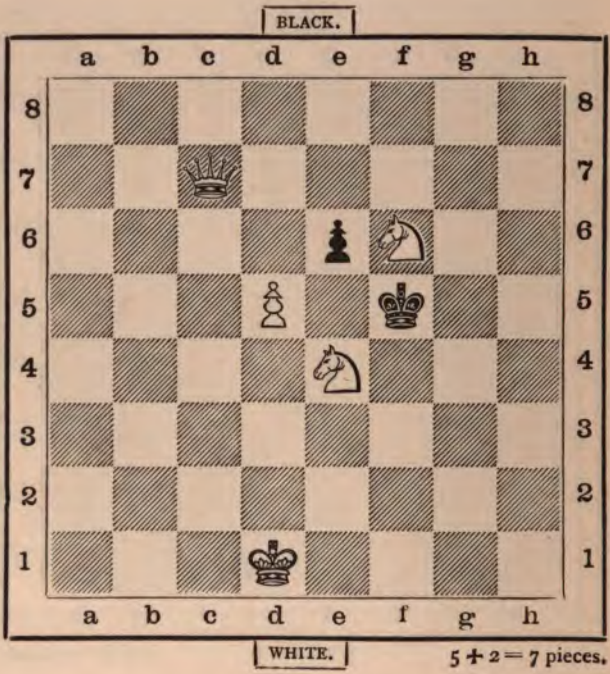


WHITE. 4 + 5 = 9 pieces.

White to play and mate in three moves.

No. 30.

J. BROWN of Bridport.

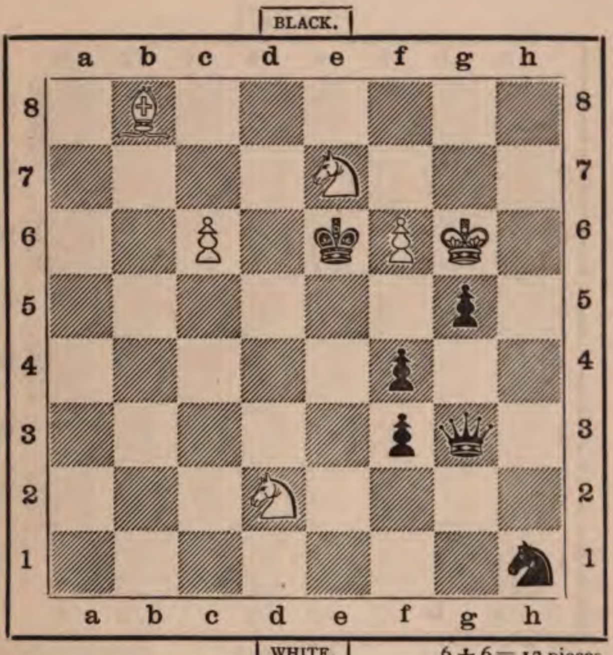


5 + 2 = 7 pieces.

White to move and mate in three moves.

No. 31.

MARY RUDGE.

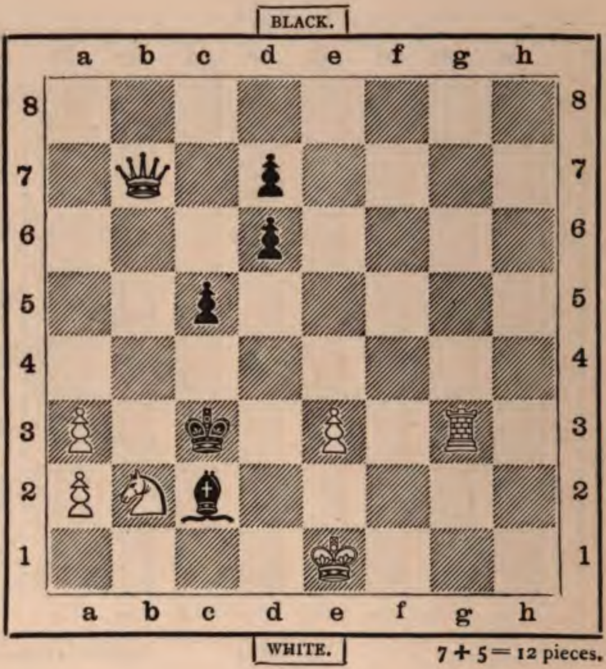


6 + 6 = 12 pieces.

White to move and mate in three moves.

No. 32.

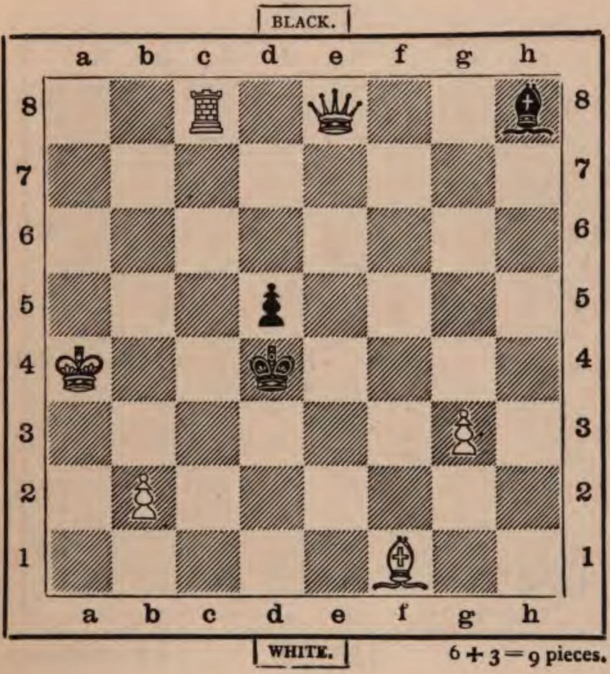
From the "ADELAIDE OBSERVER."



White to move and mate in three moves.

No. 33.

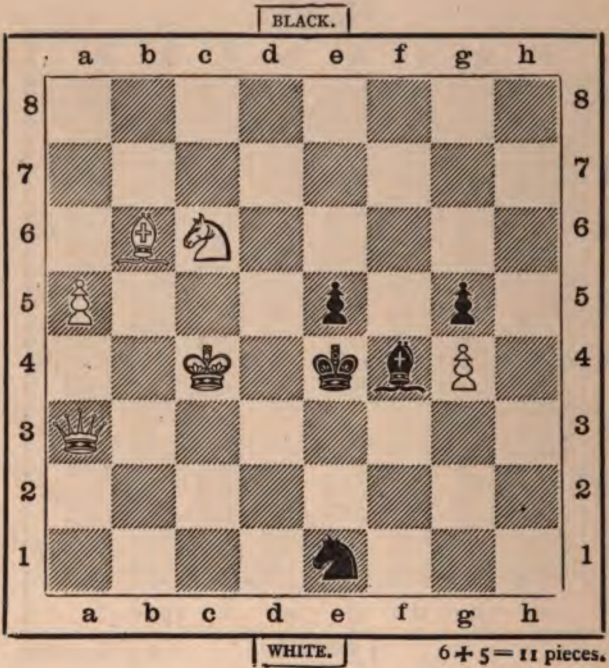
F. HEALEY.



White to move and mate in three moves.

No. 34.

F. HEALEY.

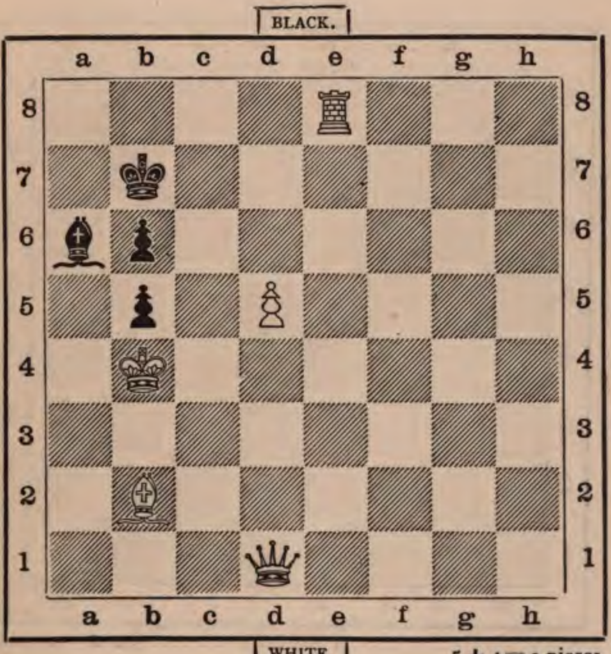


6 + 5 = 11 pieces.

White to play and mate in three moves.

No. 35.

H. F. L. MEYER.

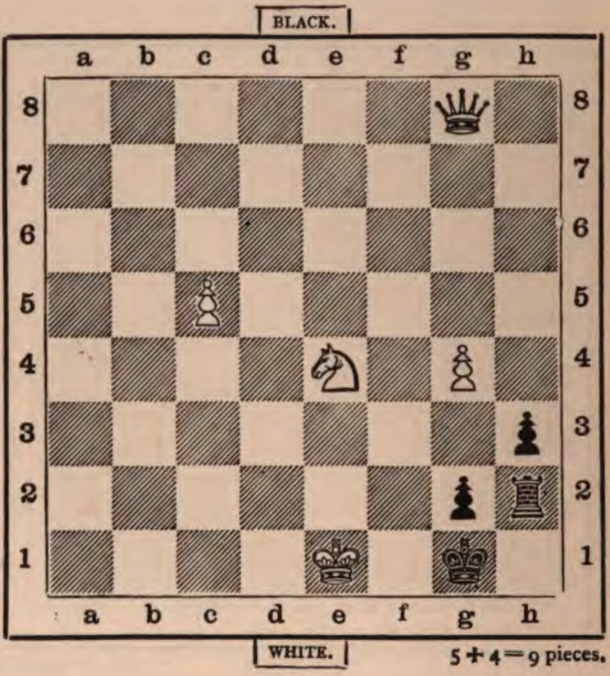


5 + 4 = 9 pieces.

White to play and mate in three moves.

No. 36.

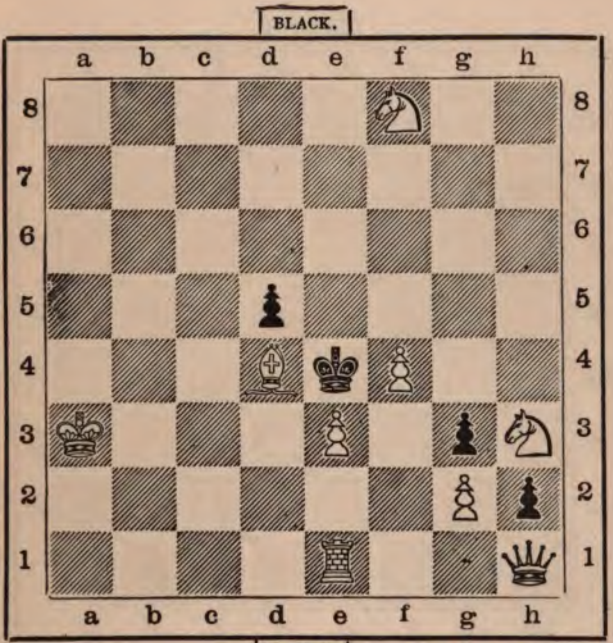
G. CHOCHOLOUS & J. DOBRUSKY.



White to move and mate in three moves.

No. 37.

From the "CHICHESTER PAROCHIAL MAGAZINE."

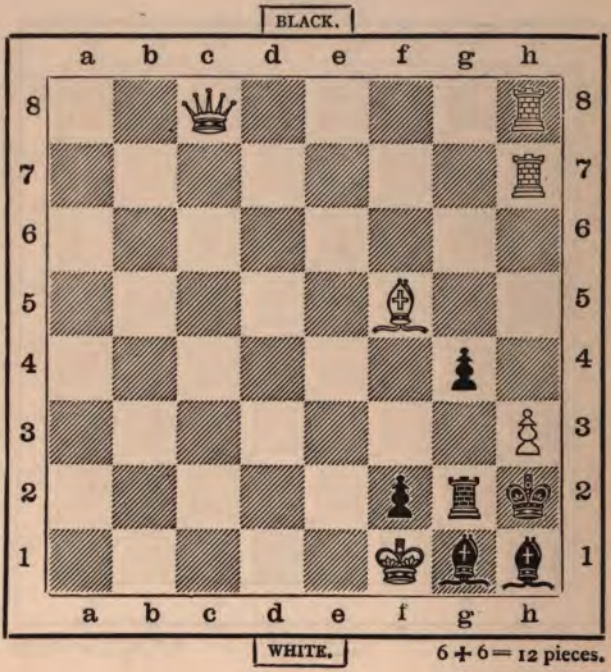


9 + 4 = 13 pieces.

White to move and mate in three moves.

No. 38.

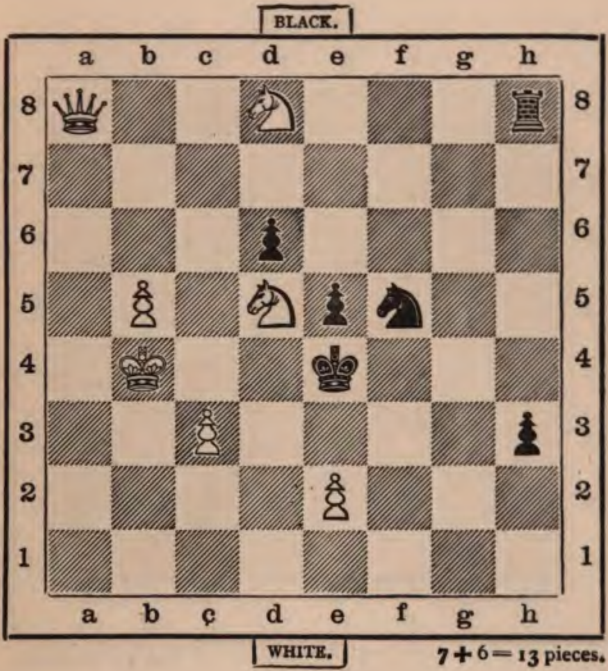
S. LOYD.



White to play and mate in three moves.

No. 39.

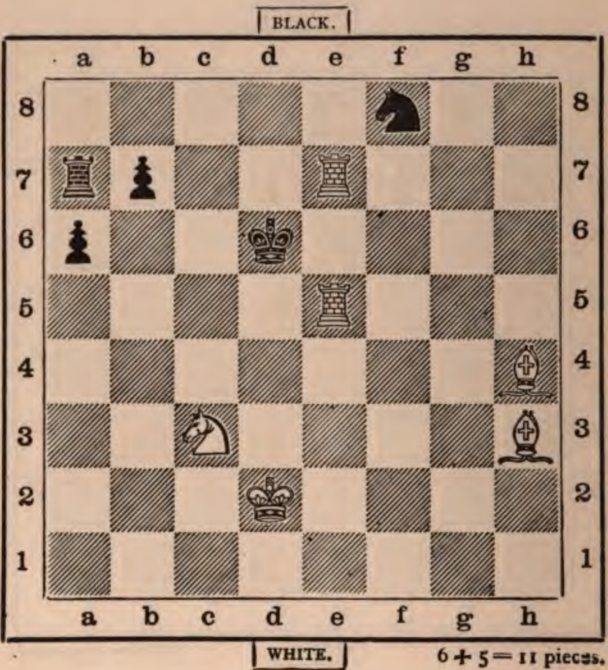
T. M. BROWN.



White to play and mate in three moves.

No. 40.

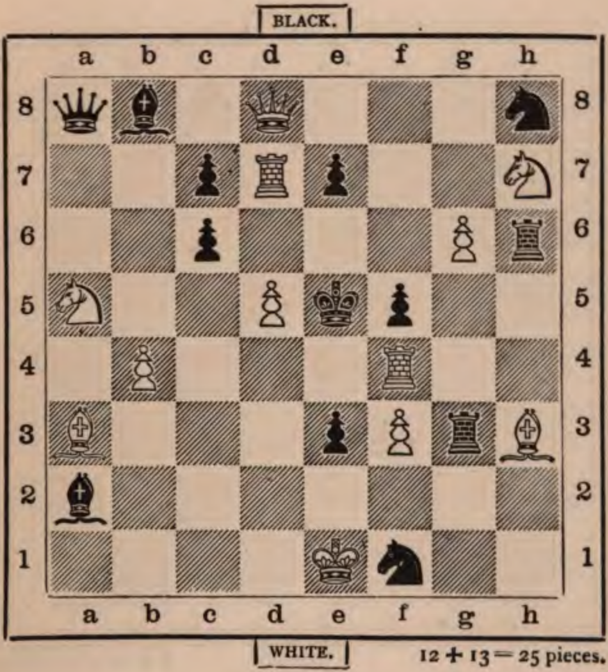
H. LEHNER.



White to move and mate in three moves.

No. 41.

F. C. COLLINS.

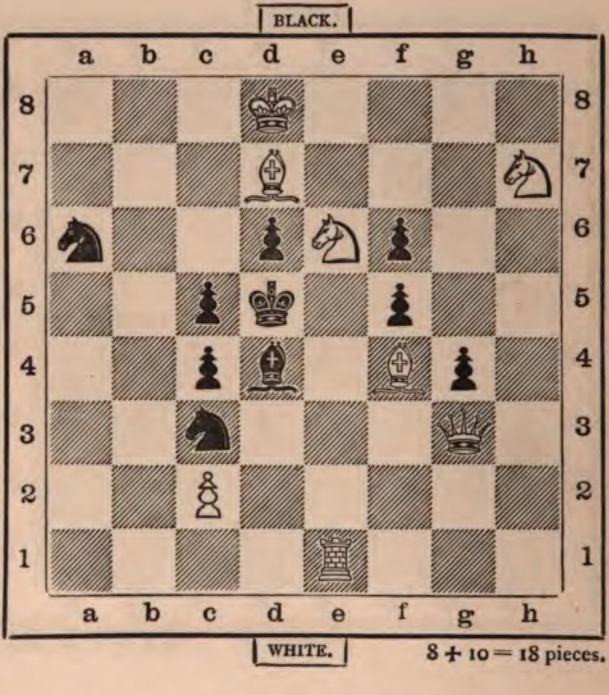


12 + 13 = 25 pieces.

White to play and mate in three moves.

No. 42.

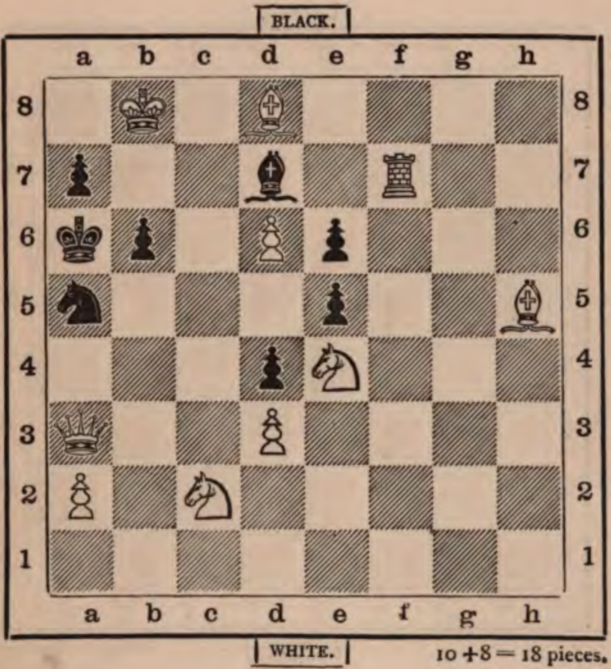
J. G. CAMPBELL.



White to play and mate in three moves.

No. 43.

J. G. CAMPBELL.

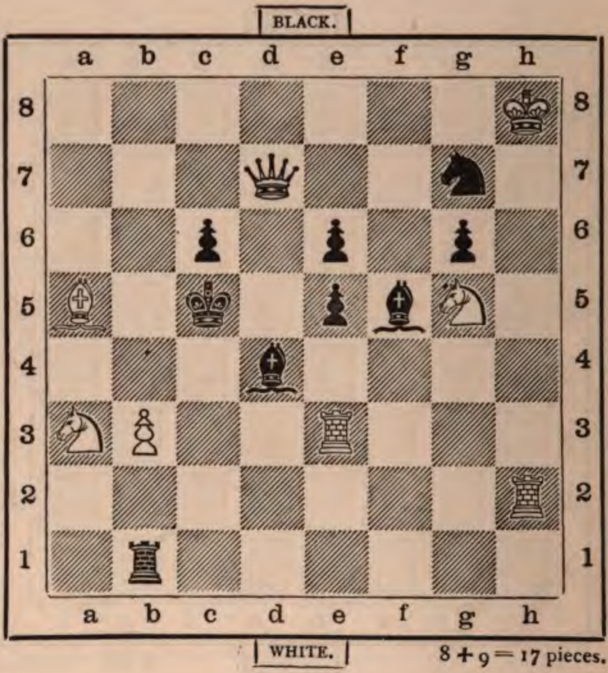


10 + 8 = 18 pieces.

White to play and mate in three moves.

No. 44.

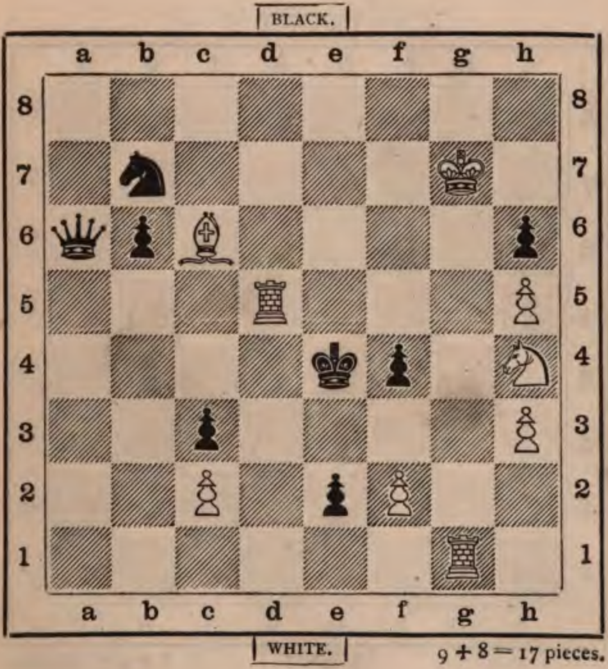
J. G. CAMPBELL.



White to play and mate in three moves.

No. 45.

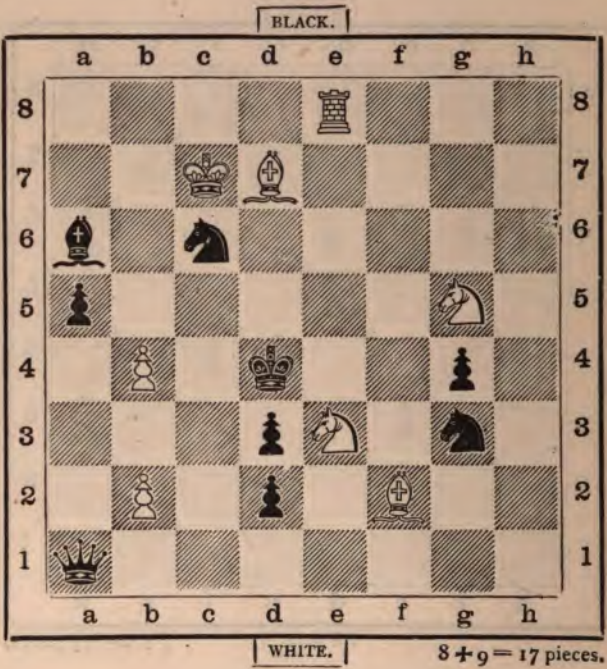
W. GRIMSHAW.



White to play and mate in three moves.

No. 46.

J. PIERCE & H. F. L. MEYER.



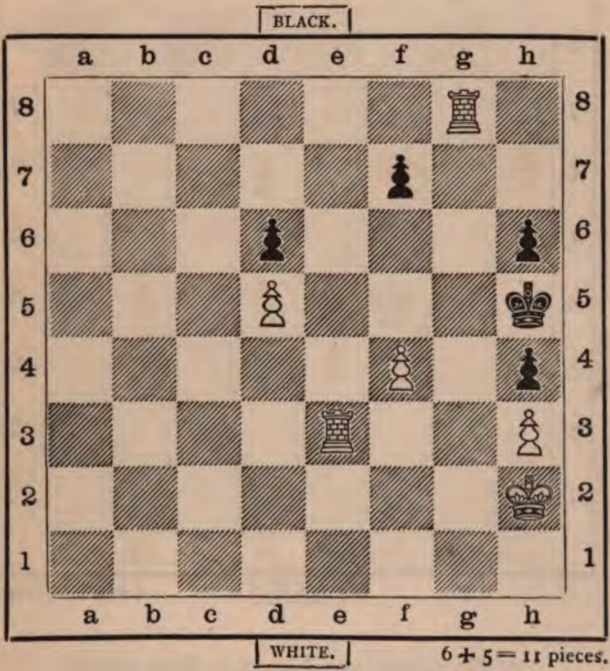
8 + 9 = 17 pieces.

White to move and mate in three moves.

FOUR-MOVE MATES, Nos. 47 TO 60.

No. 47.

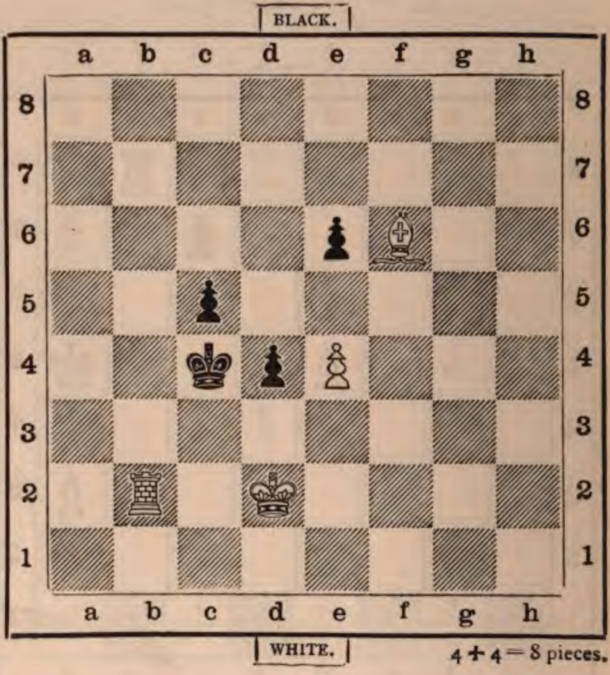
A. W. T. ARNELL.



White to move and mate in four moves.

No. 48.

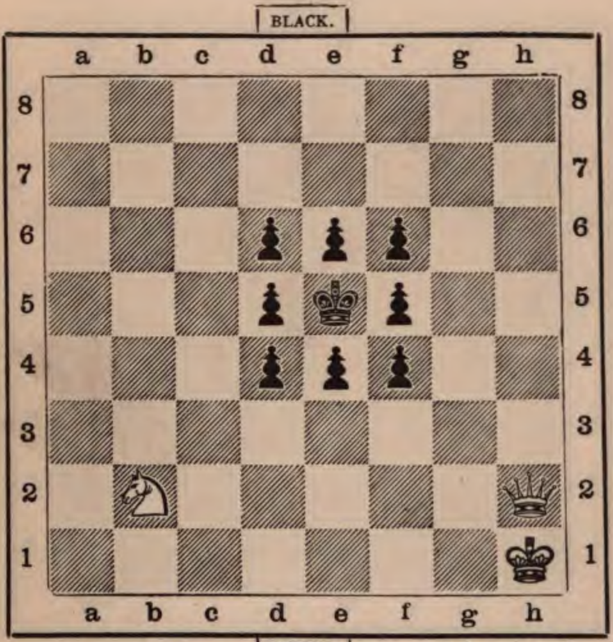
W. A. SHINKMAN.



White to move and mate in four moves.

No. 49.

J. C. J. WAINWRIGHT.

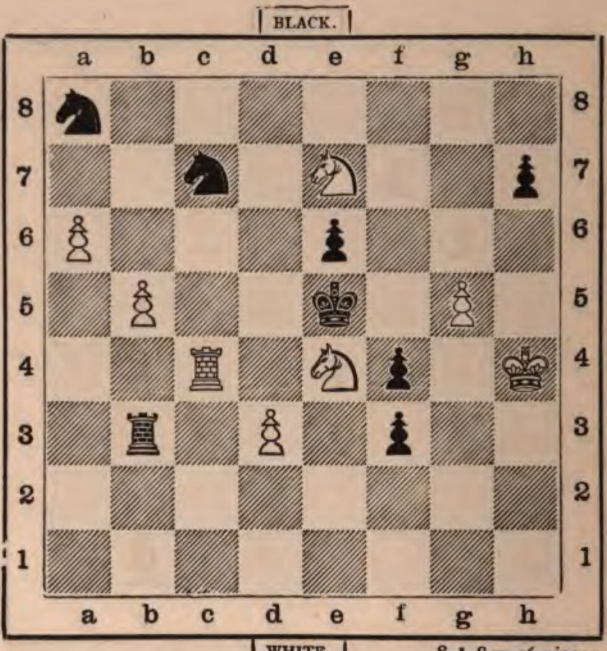


3 + 9 = 12 pieces.

White to move and mate in four moves.

No. 52.

R. BRAUNE.



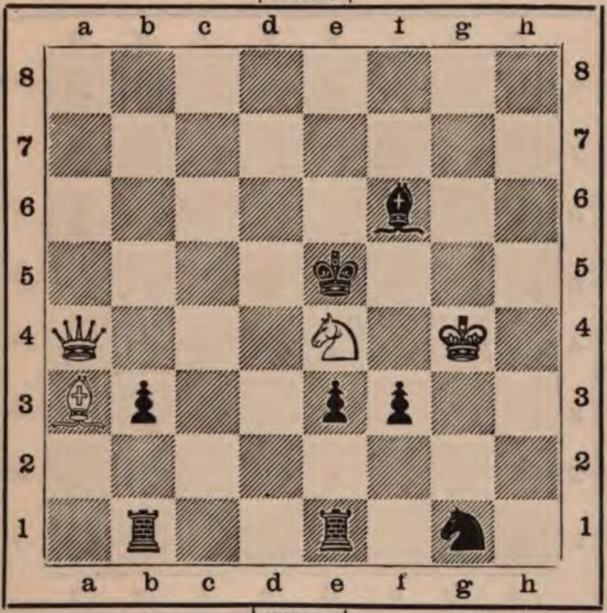
8 + 8 = 16 pieces.

White to move and mate in four moves.

No. 53.

K. BAYER.

BLACK.



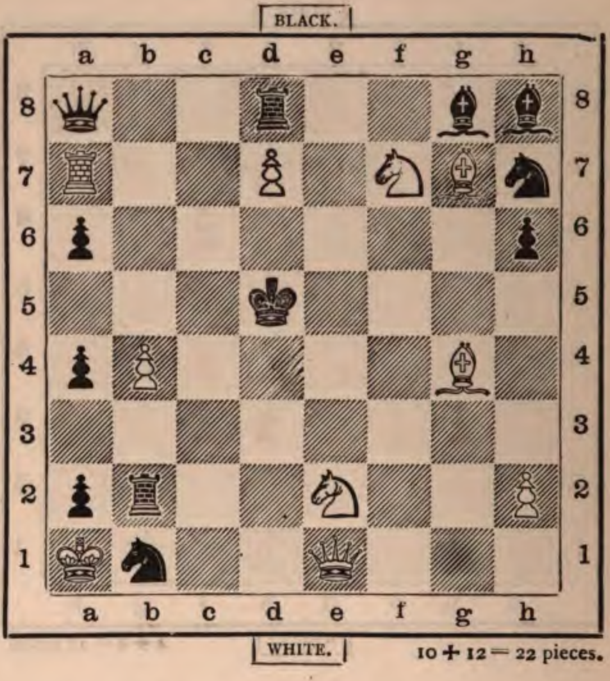
WHITE.

4 + 8 = 12 pieces.

White to move and mate in four moves.

No. 54.

A. MURRAY.



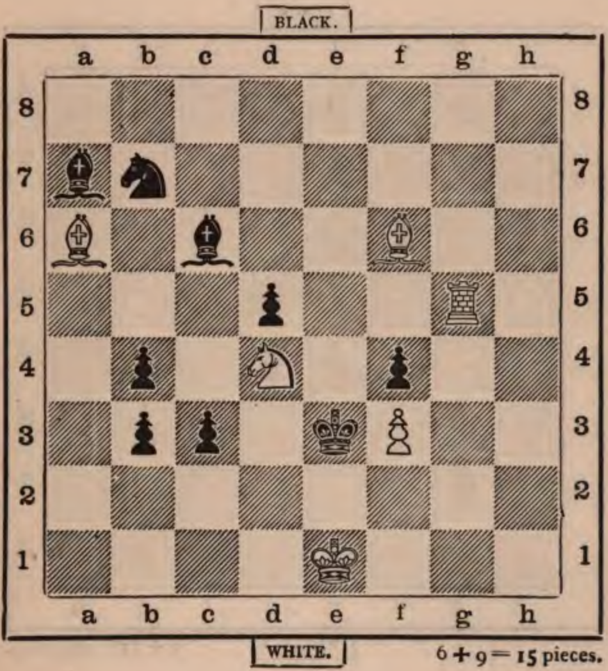
10 + 12 = 22 pieces.

White to move and mate in four moves.

No. 55.

S. GOLD.

BLACK.



WHITE.

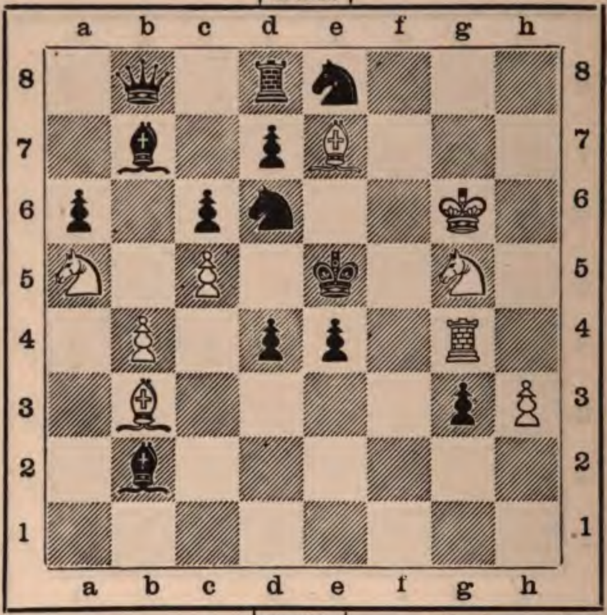
6 + 9 = 15 pieces.

White to move and mate in four moves.

No. 56.

R. WILLMERS.

BLACK.



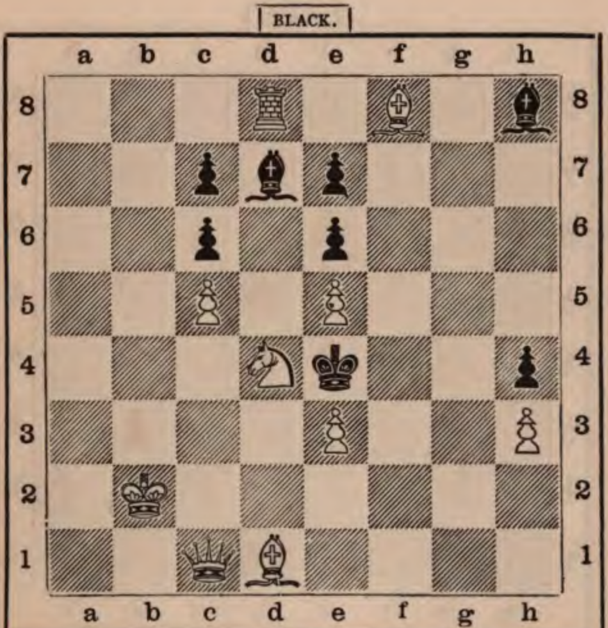
WHITE.

9 + 13 = 22 pieces.

White to move and mate in four moves.

No. 57.

G. MEHRTENS.

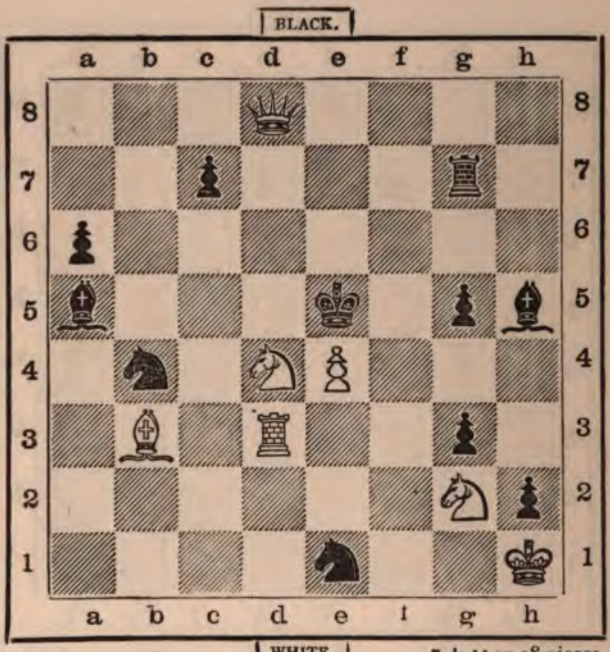


10 + 8 = 18 pieces.

White to move and mate in four moves.

No. 58.

S. A. SÖRENSEN.

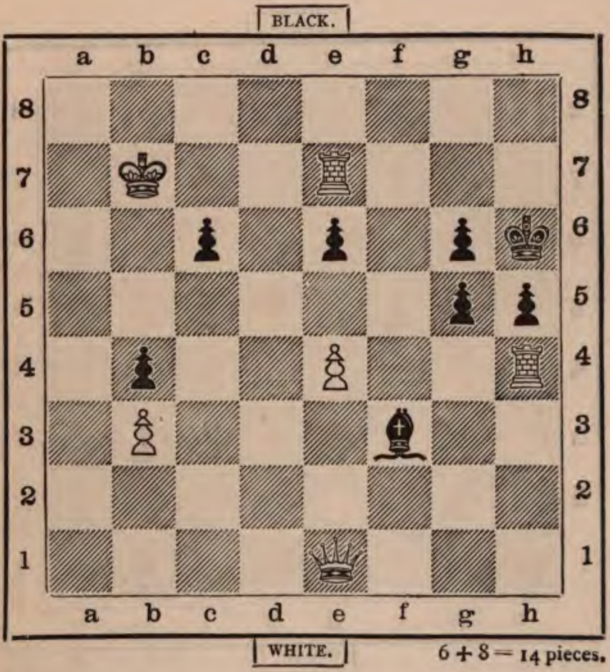


7 + 11 = 18 pieces.

White to move and mate in four moves.

No. 59.

P. KLETT.

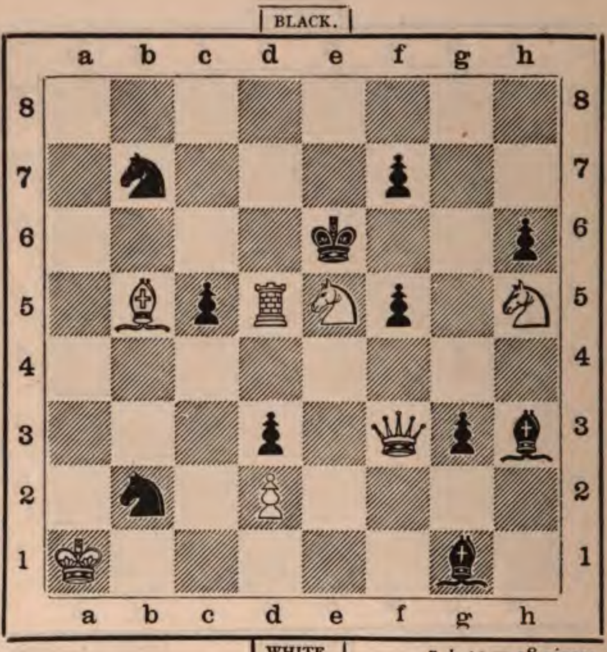


6 + 8 = 14 pieces.

White to move and mate in four moves.

No. 60.

J. BERGER.



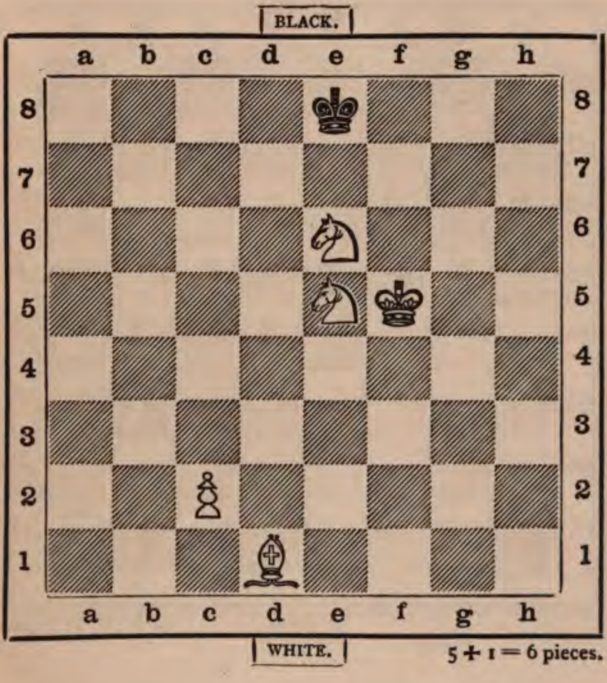
7 + 11 = 18 pieces.

White to play and mate in four moves.

FIVE-MOVE MATES, Nos. 61 TO 66.

No. 61.

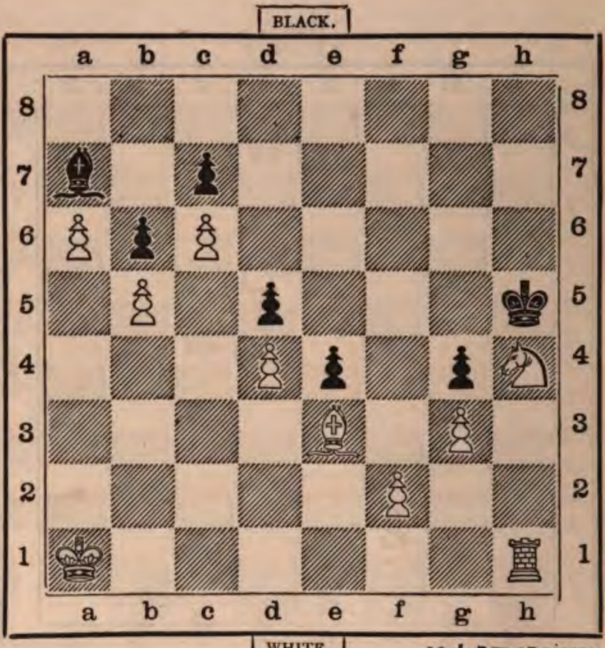
D. WASMANN & H. A. KROME.



White to move and mate in five moves.

No. 62.

T. HERLIN.



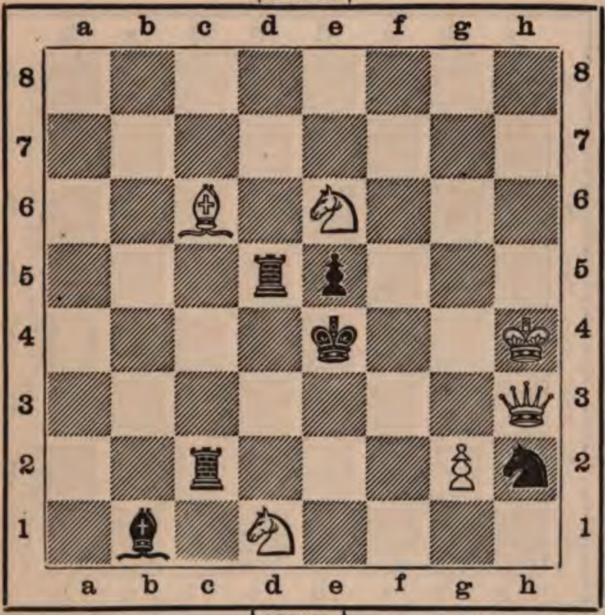
10 + 7 = 17 pieces.

White to play and mate in five moves.

No. 63.

J. KOHTZ & C. KOCKELKORN.

BLACK.

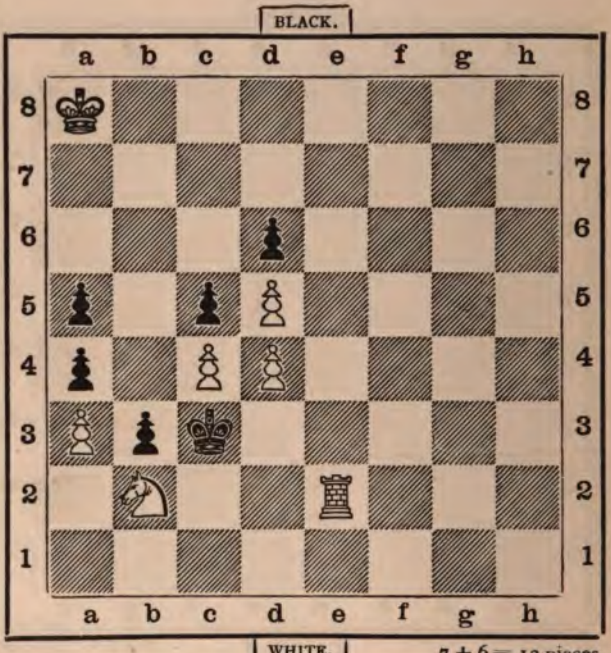


WHITE. 6 + 6 = 12 pieces.

White to move and mate in five moves.

No. 64.

G. C. HEYWOOD.

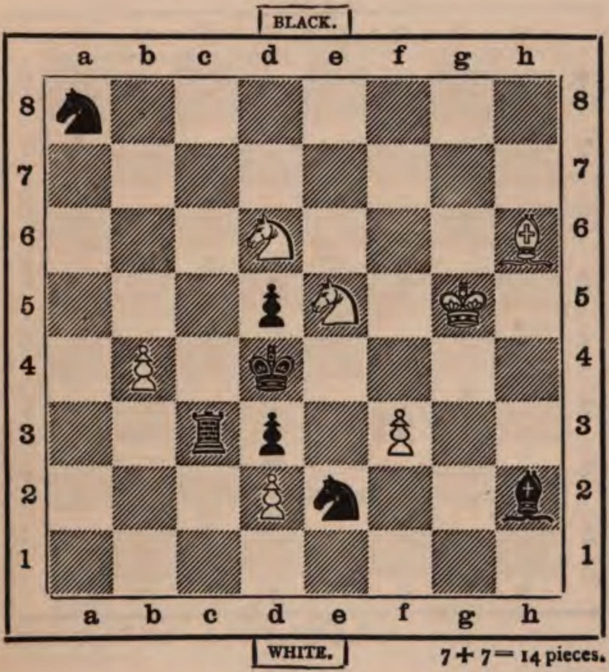


7 + 6 = 13 pieces.

White to move and mate in five moves.

No. 65.

A. BAYERSDORFER.

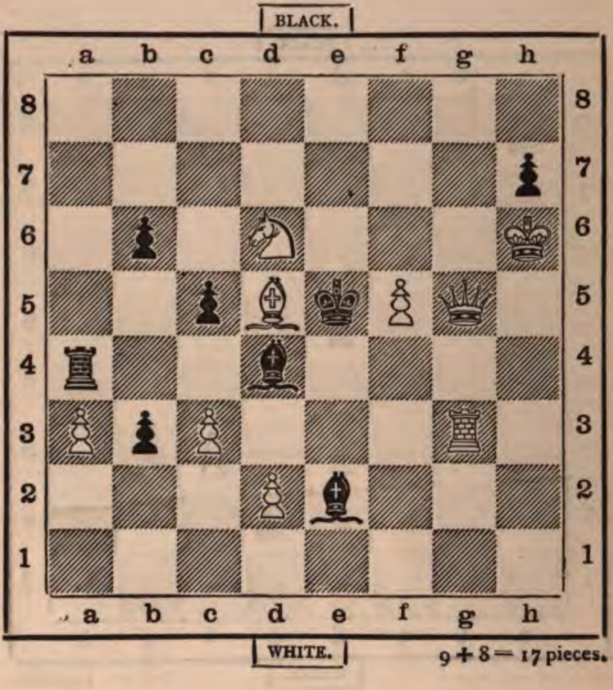


7 + 7 = 14 pieces.

White to move and mate in five moves.

No. 66.

J. KOHTZ & C. KOCKELKORN.

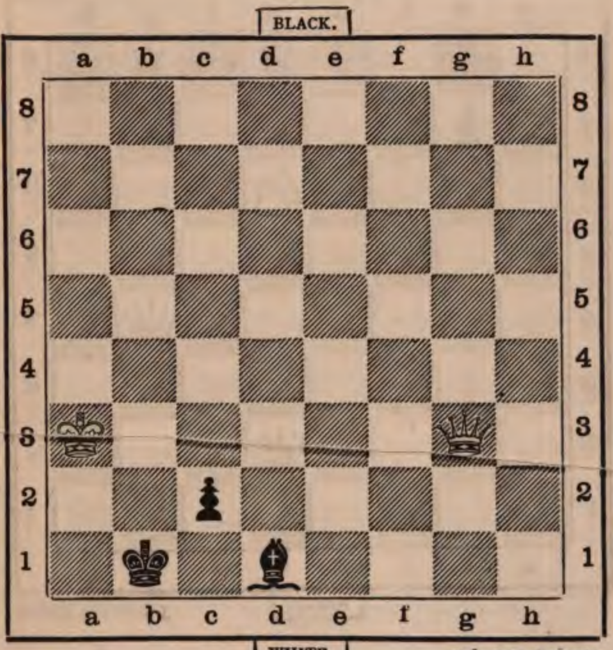


White to move and mate in five moves.

MATES OVER FIVE MOVES, Nos. 67 TO 73.

No. 67.

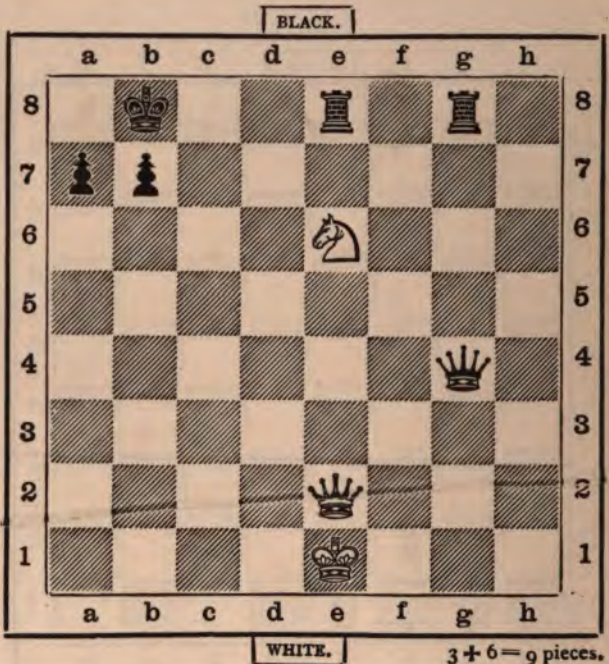
C. E. RANKEN.



White to move and mate in six moves.

No. 68.

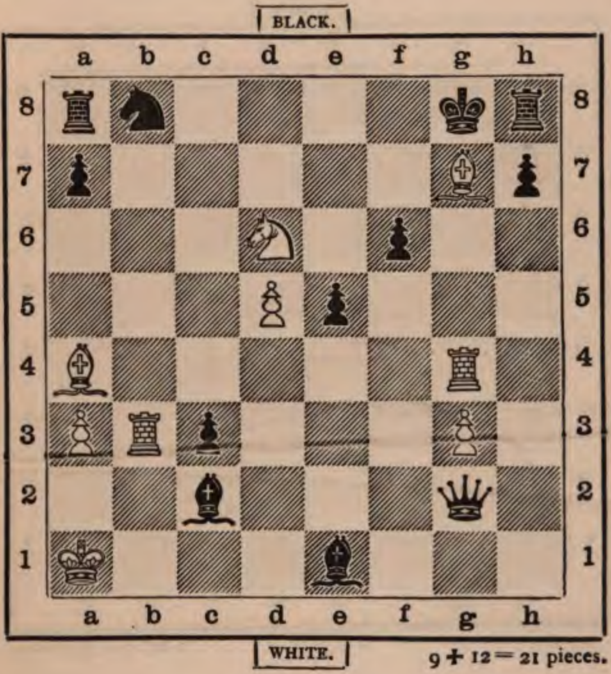
E. DEL-RIO.



White to play and mate in seven moves.

No. 69.

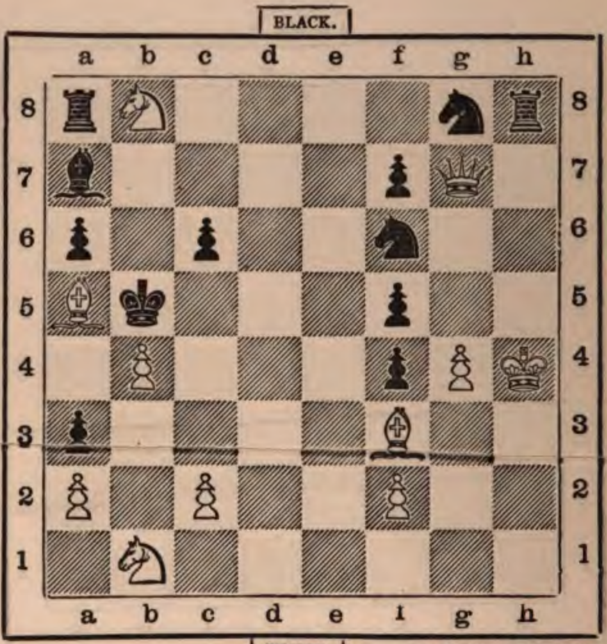
H. J. C. ANDREWS.



White to move and mate in seven moves.

No. 70.

J. BERGER.

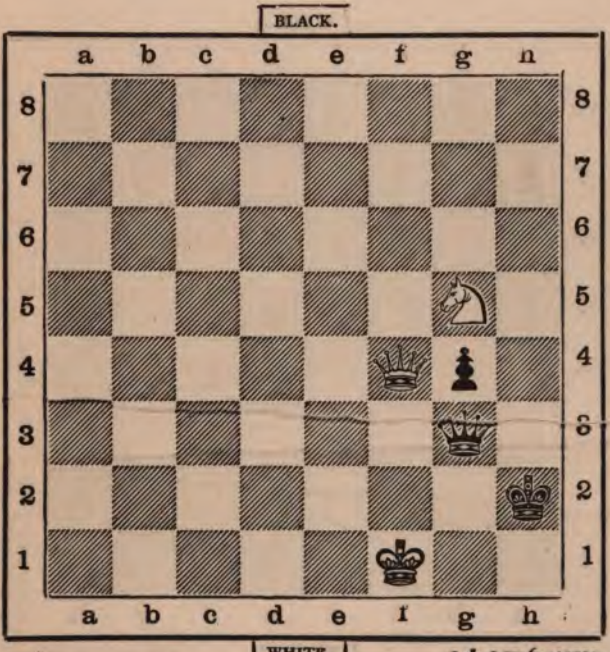


11 + 12 — 23 pieces.

White mates in seven moves.

No. 71.

H. BOLTON.

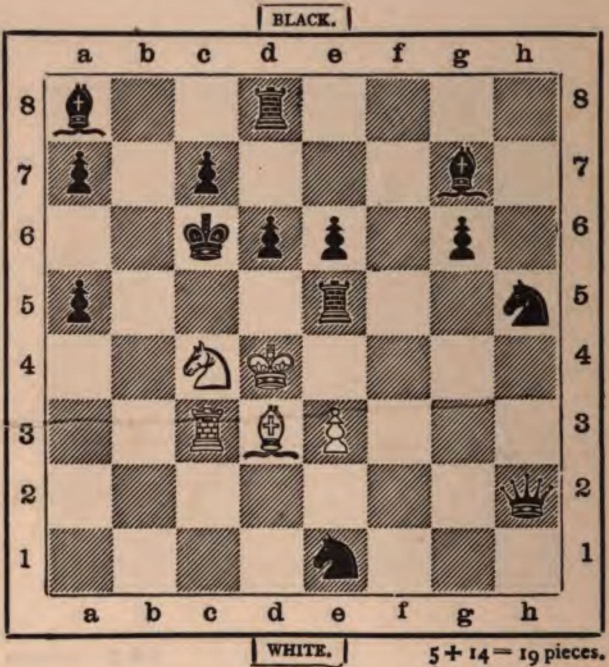


3 + 3 = 6 pieces.

White to move and mate in 11 moves.

No. 72.

J. MENDHEIM.

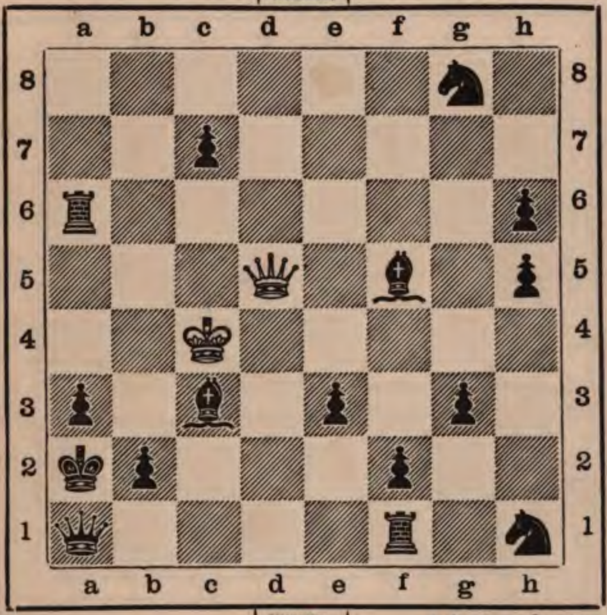


White to play and mate in 16 moves.

No. 73.

G. REICHHELM.

BLACK.

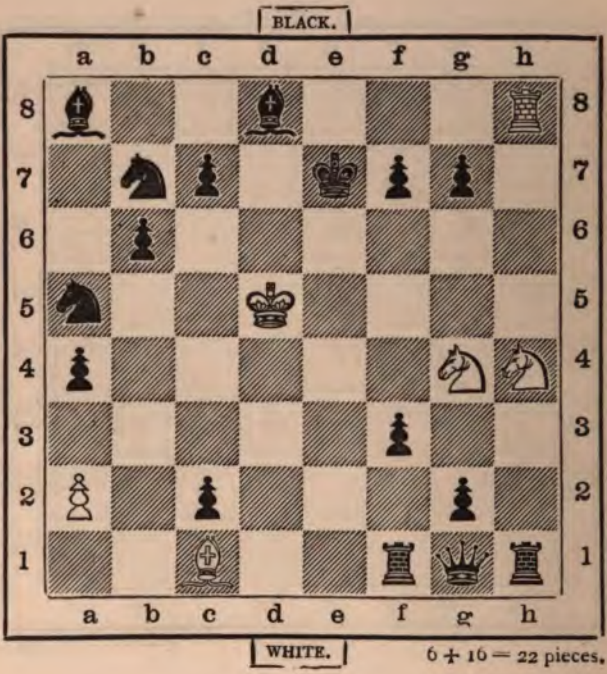


WHITE. 2 + 16 = 18 pieces.

White to move and mate in 64 moves.

No. 74.

The Draw in a Problem, by H. F. L. MEYER.



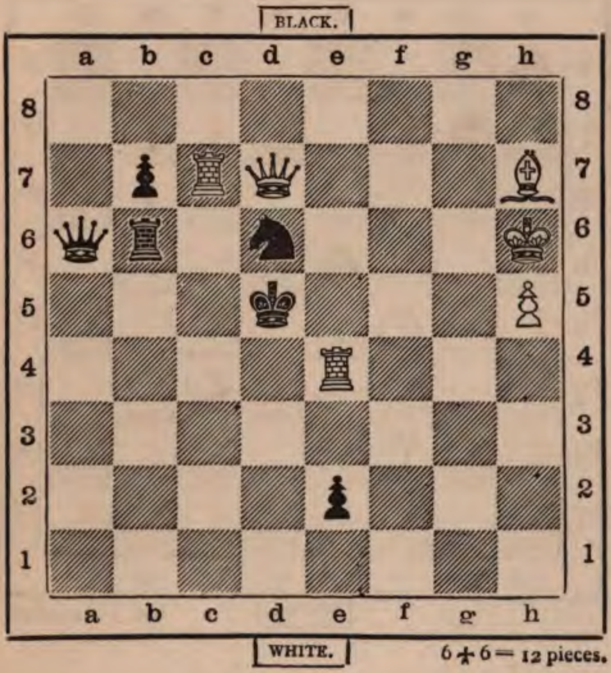
6 + 16 = 22 pieces.

White to play and draw.

SELF-MATES, Nos. 75 TO 86.

No. 75.

R. BRAUNE.

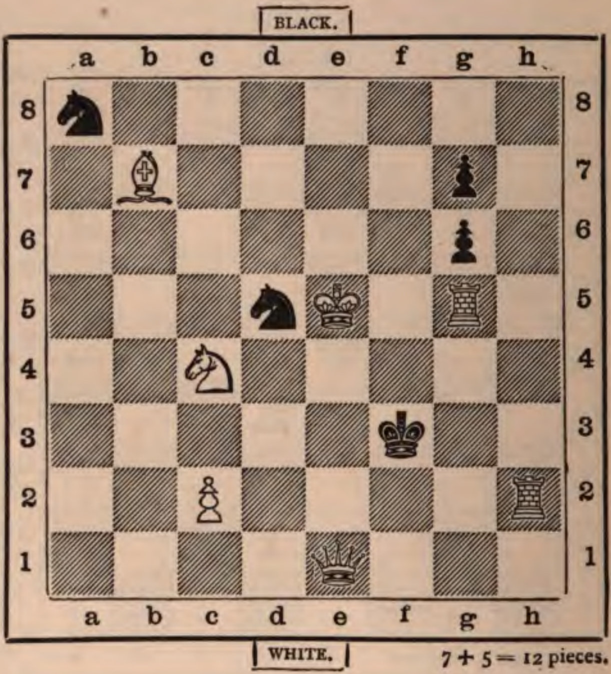


6 + 6 = 12 pieces.

White to move and self-mate in two moves.

No. 76.

J. DOBRUSKY.

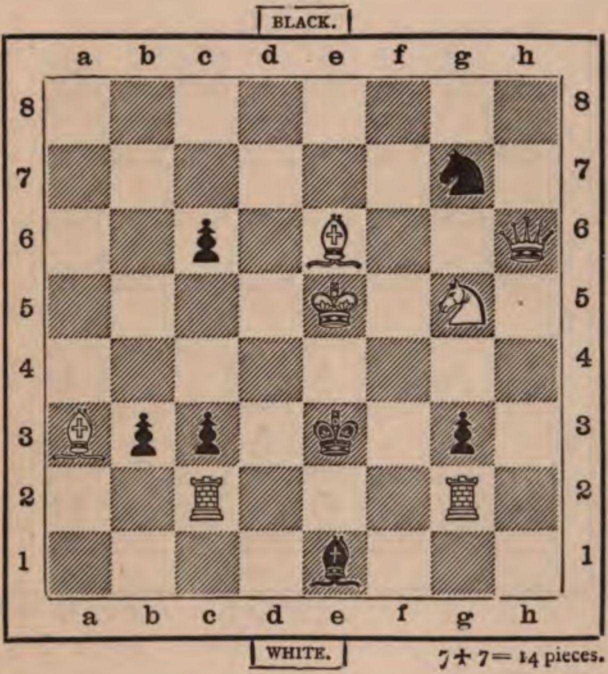


7 + 5 = 12 pieces.

White to move and self-mate in four moves.

No. 77.

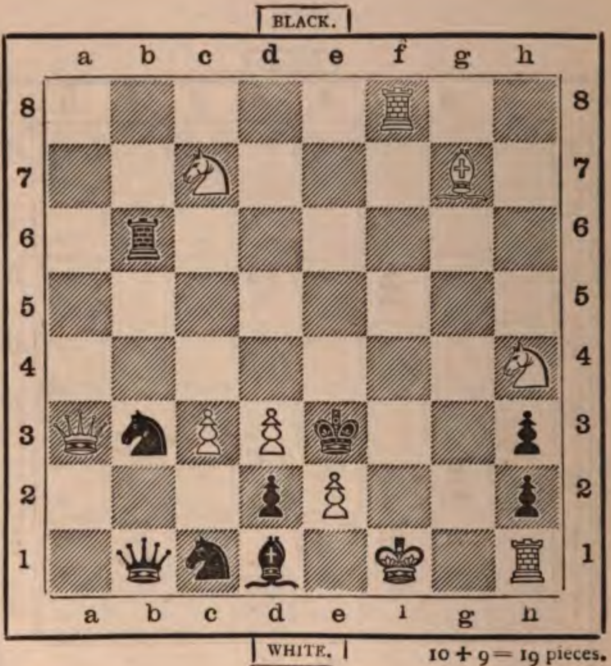
SOPHIE SCHETT.



White to play and self-mate in five moves.

No. 78.

P. SCHWENGERS.

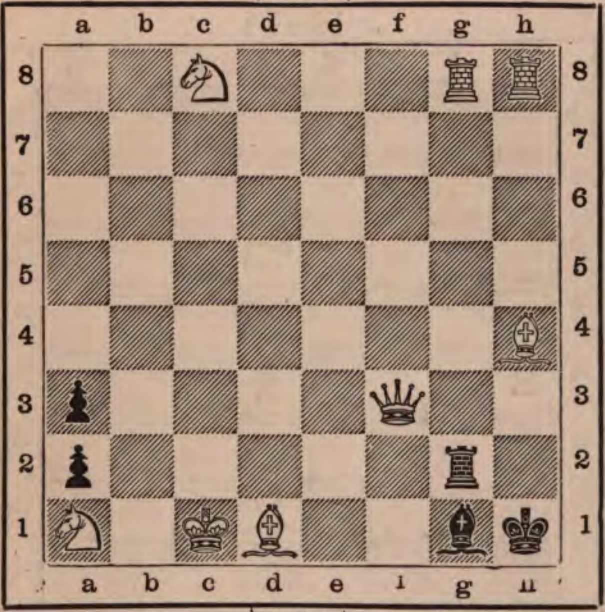


White to move and self-mate in five moves.

No. 79.

D. WASMANN.

BLACK.



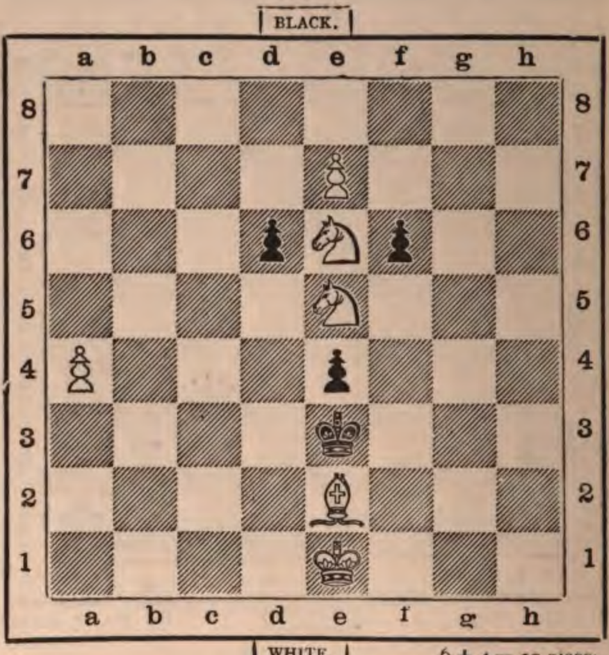
WHITE.

8 + 5 = 13 pieces.

White to move and self-mate in six moves.

No. 80.

G. McARTHUR.

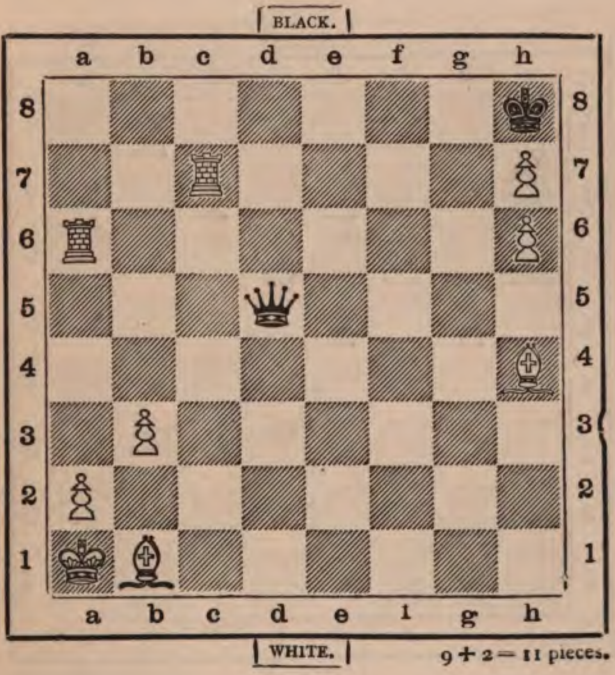


6 + 4 = 10 pieces.

White to move and self-mate in six moves.

No. 81.

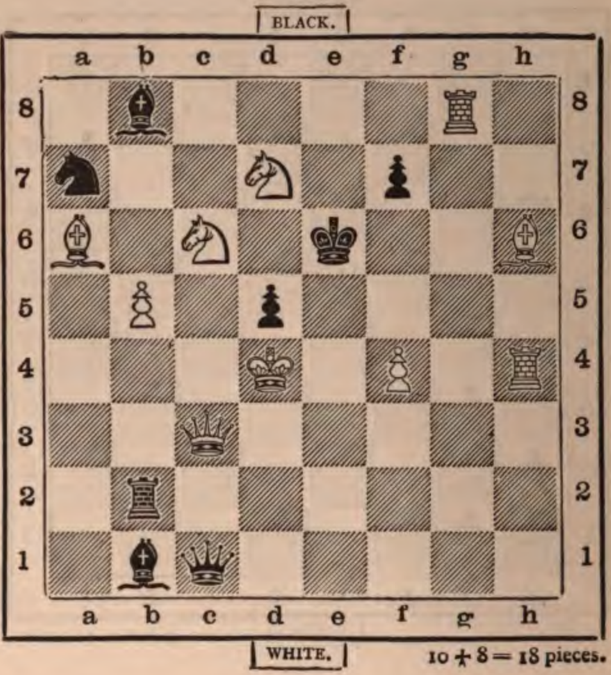
H. F. L. MEYER.



White to move and self-mate in six moves.

No. 82.

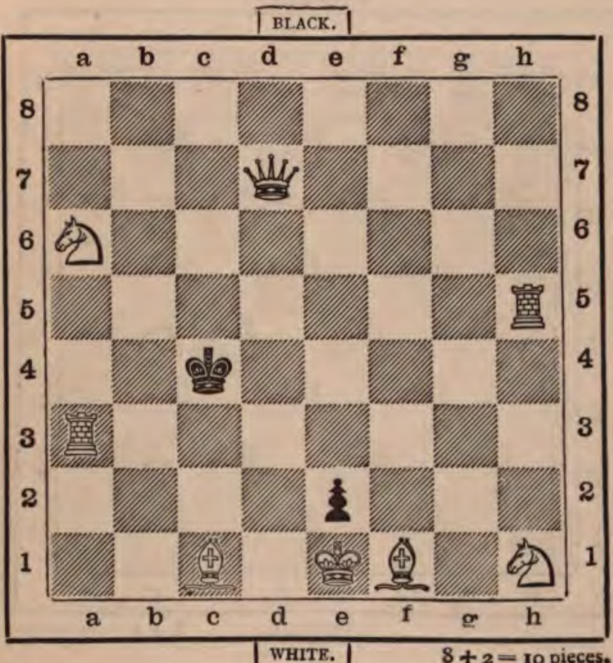
K. KLAUSINSKI.



White to move and self-mate in seven moves.

No. 83.

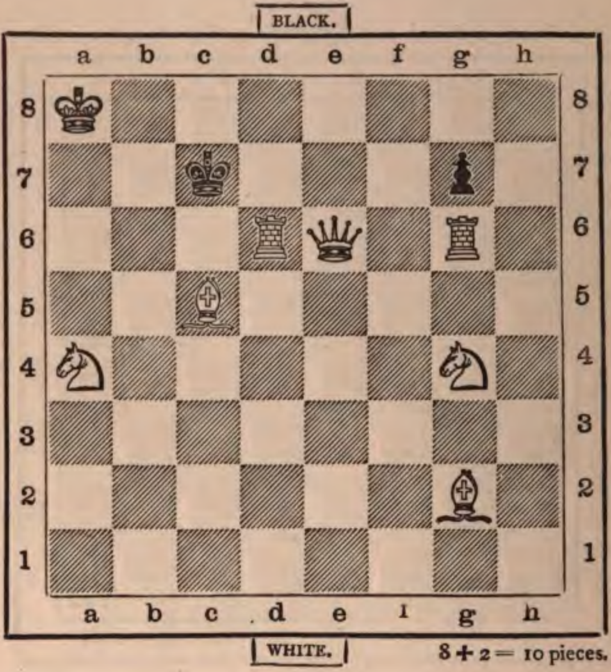
M. BEZZEL, O. WÜLFING, & A. PONGRACZ.



White to move and self-mate in eleven moves.

No. 84.

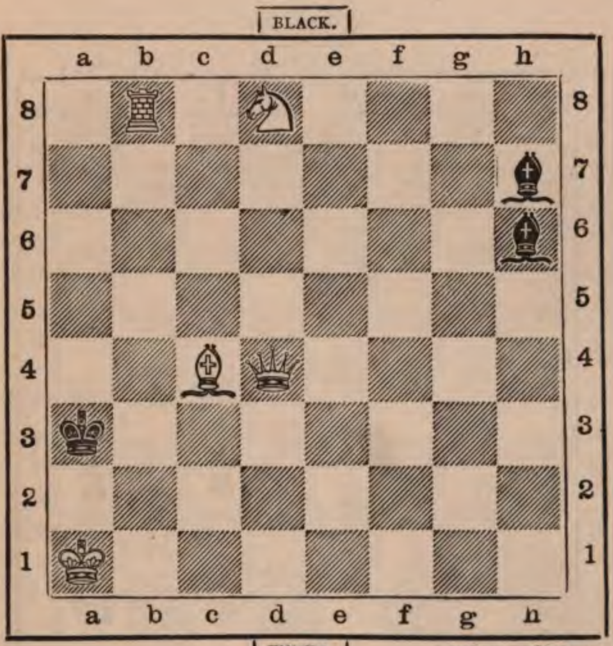
H. POLLMÄCHER & B. E. R. SCHURIG.



White to move and self-mate in 12 moves.

No. 85.

G. MEHRTENS.

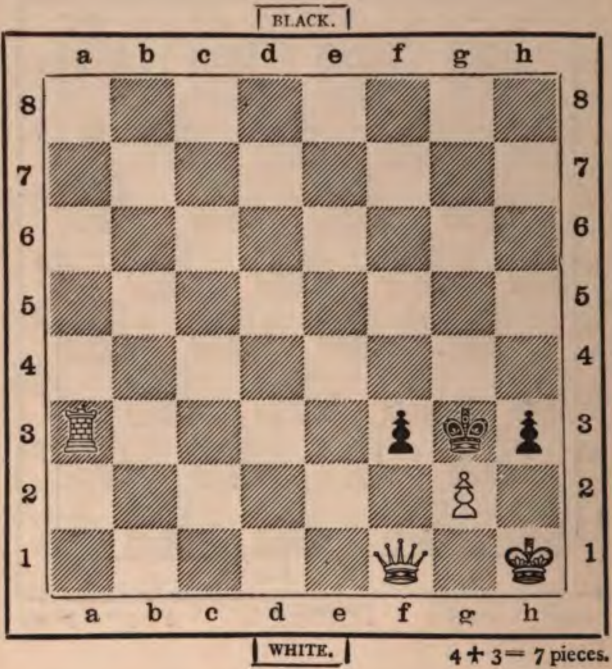


5 + 3 = 8 pieces.

White to move and self-mate in 12 moves.

No. 86.

A. v. PETROFF.



4 + 3 = 7 pieces.

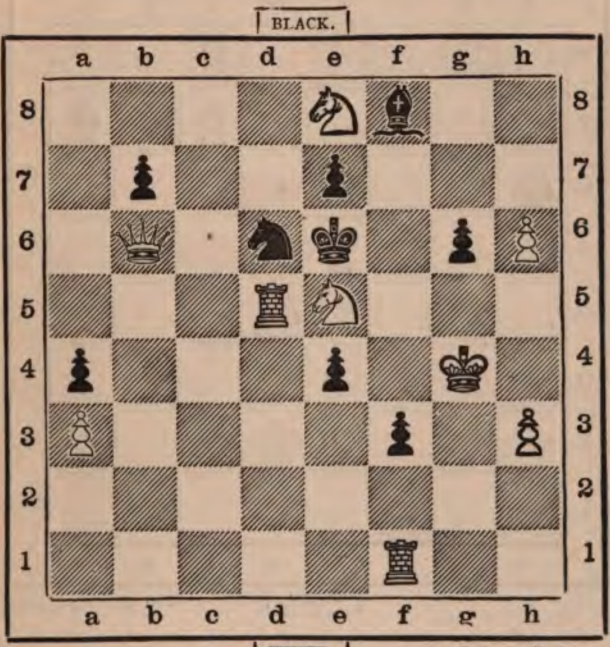
White to play and self-mate in 40 moves.

CONDITIONAL PROBLEMS.—Nos. 87 to 96.

UNCONDITIONAL MATE FOR WHITE.

No. 87.

T. SMITH.



9 + 9 = 18 pieces.

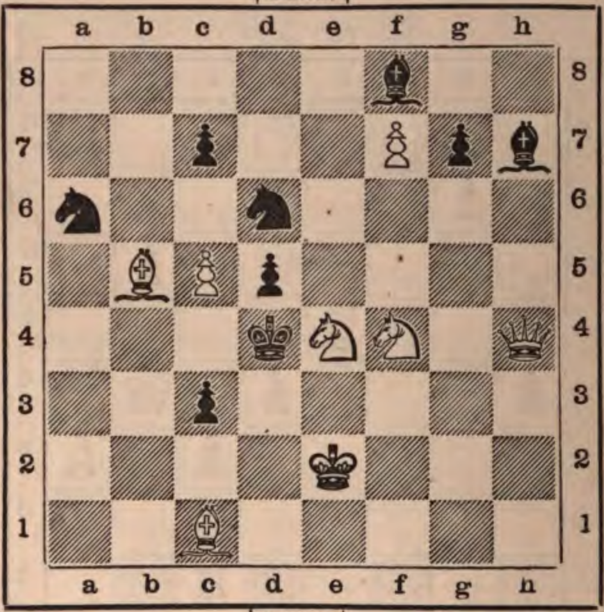
Whoever plays first, White gives mate in three moves.

HYDRA PROBLEM.

No. 88.

A. W. T. ARNELL.

BLACK.



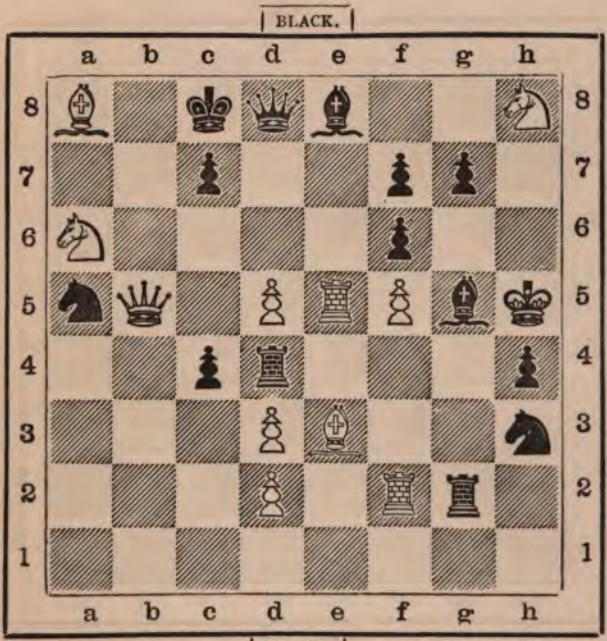
WHITE. 8 + 9 — 17 pieces.

White to play and mate in five moves, in five ways.

QUADRUPLE PROBLEM.

No. 89.

J. N. BABSON.



12 + 14 = 26 pieces.

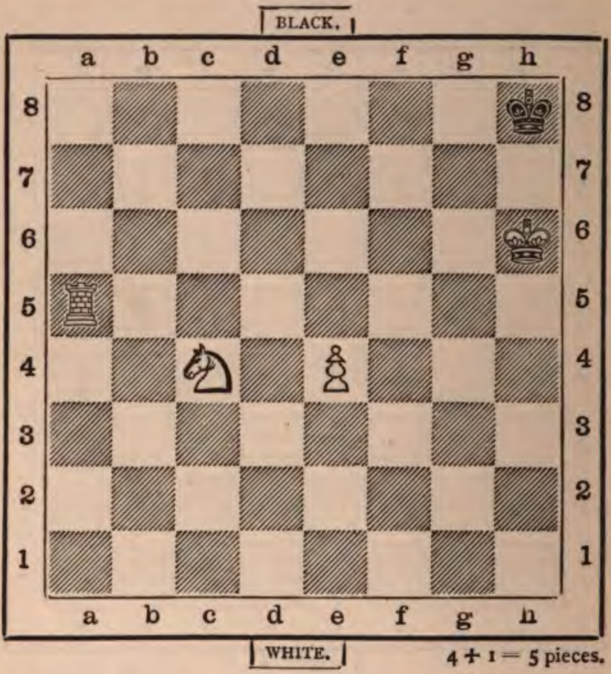
Either mates or self-mates in six moves.

PAWN-MATES.—Nos. 90 TO 93.

"THE CAPPED PAWN."

No. 90.

C. TOMLINSON.

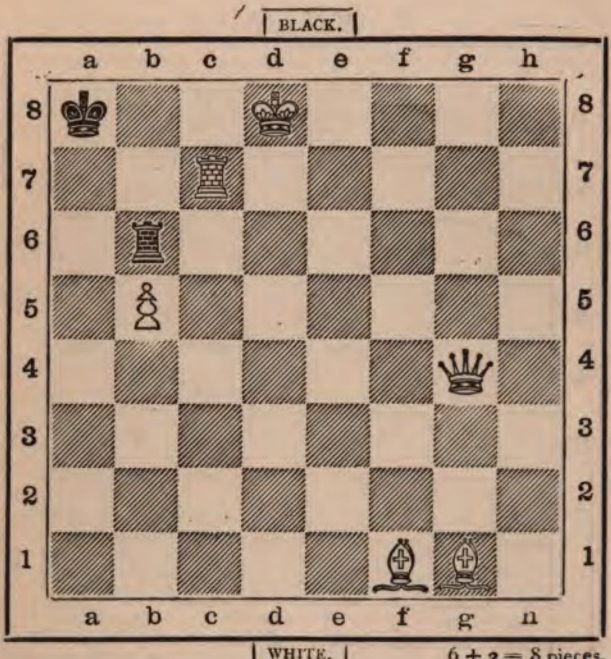


4 + 1 = 5 pieces.

White to move and mate with the P in four moves.

No. 91.

J. MENDHEIM.



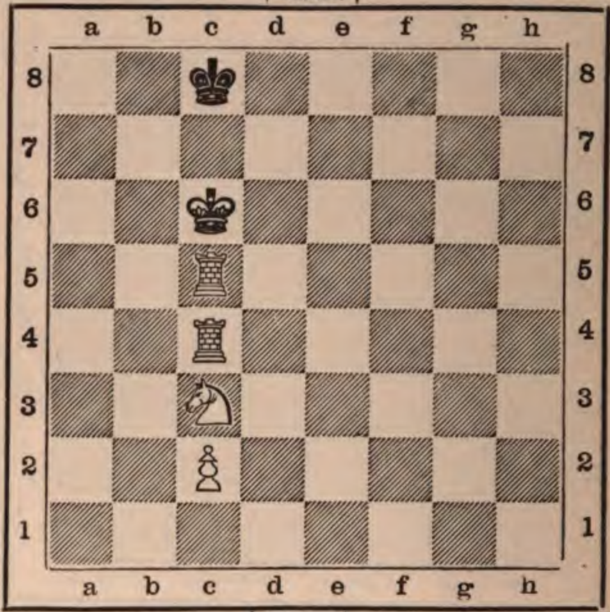
6 + 2 = 8 pieces.

White to move and mate with the P in five moves.

No. 92.

LUCENA.

BLACK.



WHITE.

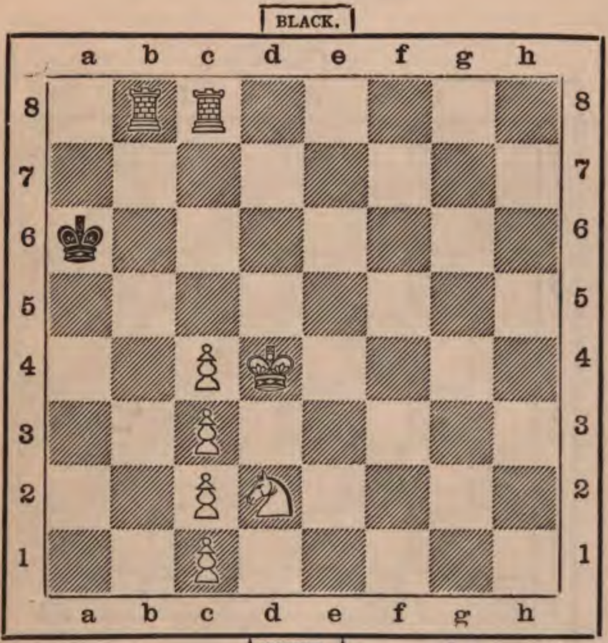
5 + 1 = 6 pieces.

Pawn-mate in six moves.

No. 93.

"BONUS SOCIUS."

(From the thirteenth century.)



8 + 1 = 9 pieces.

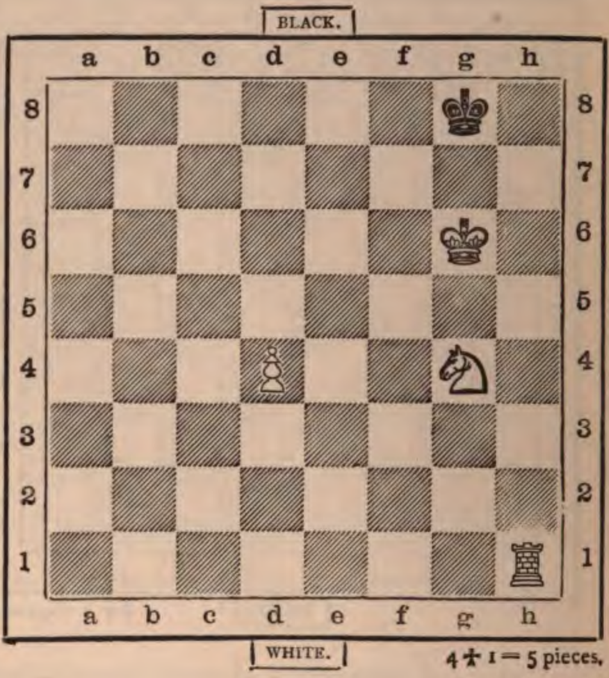
White to play and mate with P c1, in 11 moves, allowing the Ps to move only one square at a time.

(See pages 19, 86, and 123.)

FIXED SQUARE-MATE.

No. 94.

DAMIANO.

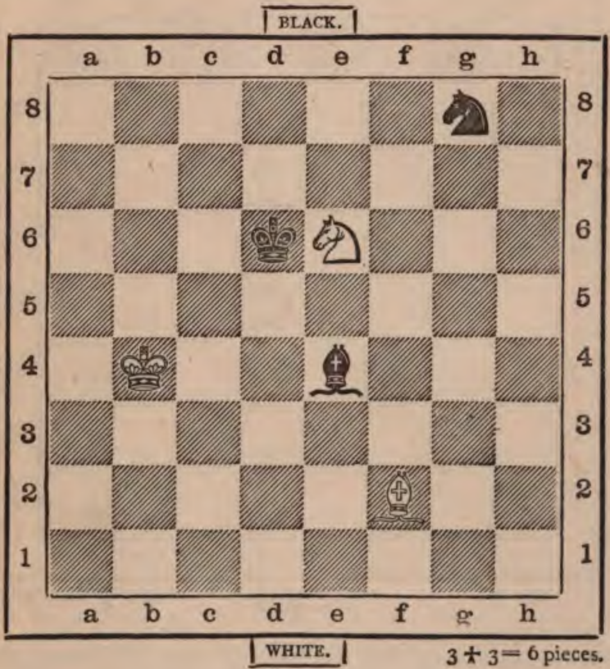


White to move and mate on d5 in 5 moves.

COLLUSIVE PROBLEM.

No. 95.

F. CAPRAEZ.

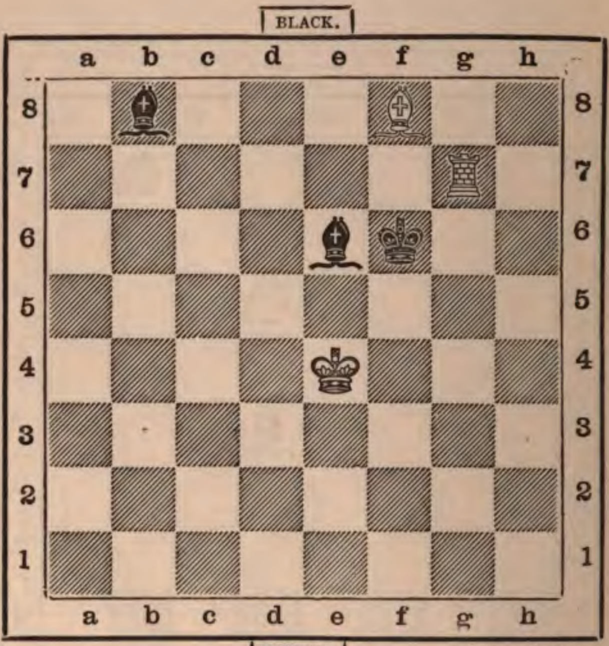


White to play and mate by collusion in three moves.

BACK-MOVE PROBLEM.

No. 96.

J. C. WEST.



3 + 3 = 6 pieces.

The supposition to this problem is, that White has played a move. Retract that move, then White to play and mate in one move.

SPECIAL PROBLEMS.—Nos. 97 to 110.

THE TOURS OF THE OFFICERS.

(1.) Those of the K, L, M and N.

The tour of the Overleaper is treated separately below, being more difficult than these. Comparatively the easiest are those of the K and the M.

A pretty K's tour is the following by Victor Gorgias:—a1, a2, a3, a4, b5, c4, c5, b4, a5, a6, a7, a8, b8, b7, b6, c7, d8, c8, d7, e6, f6, e5, d4, c3, d3, e2, f1, e1, f2, g3, g2, g1, h1, h2, h3, h4, g5, f4, f5, g4, h5, h6, h7, h8, g8, g7, g6, f7, e8, f8, e7, d6, c6, d5, e4, f3, e3, d2, c1, d1, c2, b3, b2, b1, a1.

A re-entering tour of the M in 16 moves is this:—a1, a8, h8, h1, g1, g7, b7, b2, e2, e5, d5, d3, c3, c6, f6, f1, a1. The M, instead of turning on g1, might go from h1 to c1 and turn to c6.

A condition for the N and the L is that they must not for the second time pass over a square on which they have rested, namely, a square which has received a number.

The N might go as follows:—f1, a6, e2, b5, a4, d1, b3, a2, b1, c2, d3, c4, d5, a8, c6, b7, c8, e6, d7, e8, f7, g8, h7, e4, h1, f3, h5, g6, f5, g4, h3, g2. Or, f1, e2, d1, c2, b1, a2, b3, a4, e8, etc.

The tour of the L can be rendered more difficult by the condition that this piece shall take the longest course. M. Lange gives the following solution:—
a1, h8, h1, a8, a2, g8, g1, a7, h7, b1, b8, h2, h6, c1, c8, h3, a3, f8, f1, a6, g6, c2, g2, b7, g7, b2, b6, f2, f7, b3, g3, c7, c3, e1, e8, a4, h4, d8, d1, h5, a5, b4, g4, d7, d2, g5, b5, e2, e7, f6, f3, c6, c4, e6, e3, c5, f5, d3, d6, f4, d4, e5, e4, d5.

The L can in 14 moves pass over every square and return to the starting point. (See solution under problem No. 97.)

(2.) THE TOUR OF THE O.

See page 19, line 3.

This has for more than a century engaged the attention of chess-players and mathematicians.

There are two kinds of tours, namely, open and closed; the latter are often described as endless or re-entering, because from the last square the O can leap back to that from which it started.

The following, a non-re-entering tour, is one of the prettiest ever produced, and is extracted from "L'illustration" of Paris, 1878.

36	23	20	15	56	25	48	17
21	14	35	24	19	16	55	46
60	37	22	57	26	47	18	49
13	34	59	42	11	28	45	54
38	61	12	27	58	43	50	29
33	2	63	10	41	6	53	44
62	39	32	3	8	51	30	5
1	64	9	40	31	4	7	52

Connect the numbers in their natural order by straight lines, then the figure produced shows the four sails of a windmill.

Victor Gorgias has produced a tour which shows two stars if the lines are drawn on the diagram in accordance with the following description:—b2, a4, c5, b3, a1, c2, a3, b1, d2, f1, h2, f3, g5, e4, d6, e8, g7, h5, f4, g6, h8, f7, h6, g8, e7, c8, a7, c6, b4, d5, e3, d1, c3, b5, d4, e6, d8, b7, a5, c4, b6, a8, c7, a6, b8, d7, f8, h7, f6, g4, e5, d3, e1, g2, h4, f5, g3, h1, f2, h3, g1, e2, c1, a2.

The following, in which the numbers 1 and 64 are an O's leap apart, and which, therefore, is a closed tour, has several peculiarities :—

joy-	that	spend	en-	oft-	a	play-	in-
thus	more	ing	we	Than	is	en	sweet
near	En-	joy	py	ploy	can	deed	ing
I	hours	So	a	It	at	em-	meet
friend	I	that	A	hap-	And	light-	a
thing	safe	to	guess	de-	chess	And	it
too	a	cheap	There's	nice	ny	game	ful
and	no-	one	have	of	treat	is	ma-

(1.) The words are by William Harris and form two verses, each of four lines, and each line of eight syllables. (For the key to the solution see problem No. 98.)

(2.) The leaps, which are by C. F. de Jaenisch, if indicated by the numbers from 1 to 64 in their natural order, and added in each row and each file, invariably give the sum of 260. The sums of the long diagonals are 256 and 264.

(3.) This tour is turned into a magic square by reversing the numbers 43 and 39, and 10 and 14 ; or 41 and 37, and 12 and 16. Then each row, each file, and each diagonal, gives the sum of 260. (See the "Leisure Hour," of September, 1878, and June, 1879.)

For a fuller account of the tour (the "Knight's Tour") see the "Leisure Hour," of London, 1873, page 813.

99.—How many officers of one kind can be placed on the board so that they do not defend one another?

100.—How many officers of one kind are required to defend all the 64 squares?

101.—With how few of the white pieces can all the squares be defended?

102.—Which position permits the greatest number of checkmates on the move?

103.—Which position permits checkmate with the greatest number of pieces?

104.—How must the eight officers be placed to allow them the greatest freedom of action?

105.—Which is the greatest number of moves that a player can have at his disposal in a game?

106.—J. Brede takes the position of the 16 white men at the commencement of a game, and plays the men in 20 moves so that they defend all the squares of the board; then they occupy the squares which are mentioned under the solution.

107.—G. Reichhelm produces a stalemate for each player in a game in 25 moves, thus:—1, P h3, P a6. 2, O f3, O c6. 3, O h2, O a7. 4, P f3, P c6. 5, P b4, P g5. 6, O a3, O h6. 7, O c4, O f5. 8, O e5, O d4. 9, N b2, N g7. 10, N d4, N e5. 11, N f2, N c7. 12, P a4, P h5. 13, P a5, P h4. 14, P c4, P f5. 15, P c5, P f4. 16, P g4, P b5. 17, N g2, N b7. 18, P e4, P d5. 19, K e2, K d7. 20, L g1, L b8. 21, M f1, M c8. 22, N e1, N d8. 23, K f2, K c7. 24, P e5, P d4· 25, P e6, P d3. The position is given under the solution.

108.—The following is one of the curiosities of the middle ages. The movement of each piece is counted as a move. Place the white Os on a6 and c6, the black ones on a8 and c8, and let them in 16 moves change their places without permitting them to leave the square in which they stand.

The same result can be obtained by moving alternately the two white and the two black Os.

109.—Place white Os on b1, a2, a3, a4, and black ones on a6, a7, a8, then the white ones can in 15 moves be transferred into Black's territory without there ever being two Os in one row, and so that at last all the seven stand in a straight line.

110.—By W. A. Shinkman. Place a black O e1, and white pieces: K h2; M g3, h1; N g1, g2; P e2, f2, f3, f4, g4, h3, h4. The O and the Ps remain stationary, only the white officers move, and the K is not allowed to go into check. In how few moves can the K take the O?

THE VALUES OF N AND O.

(See page 36.)

The relative values of these two pieces are not easily determined. We have to investigate the power of each piece:—First, on a free board; secondly, (and especially) in connection with other pieces; and thirdly, in giving mate.

1. On a Free Board.

The N defends or attacks the following number of squares:—

		Squares.
13	from each of the 4 centre-squares	52
11	,, ,, 12 squares in space 2	132
9	,, ,, 20 squares in space 3	180
7	,, ,, 28 border squares	196
	From the 64 squares	560

The O commands:—

		Squares.
8	from each of the 16 centre-squares	128
6	,, ,, 16 sq. on the sides of space 2 ...	96
4	,, ,, 16 sp. in the middle of the border lines and the corners of space 3	80
3	,, ,, 8 sq. next the corners	24
2	,, ,, corner squares	8
	From the 64 squares	336

These numbers 560 and 336 are greatly in favor of the N, but are of little value, as they refer to the empty board.

The N in making a move from e4 to d5, forsakes 6 sq. and defends 6 new sq., but going to b7 it defends only 2 new sq., and by going to a8 it gives up 6 sq. and keeps only the 7 sq. in its diagonal.—The O in moving from e4 to c5 forsakes 8 sq. and defends 8 new sq., and by going from f2 to h1 gives up 6 sq. and defends 2 new sq. Thus, counting the *new* sq., the work of the O is greater than that of the N.

2. In Connection with other Pieces.

Under this head we will consider the relative value of the pieces separately as regards stoppage, capture, attack, and other combinations.

Stoppage.—The N on a1 is stopped by one piece (of the same color) at b2, whilst the O on a1 is only stopped by 2 pieces at b3 and c2; on d4 the former is rendered incapable of motion by 4 pieces at c3, c5, e5, e3, whilst the latter is only made so by 8 pieces at b3, b5, c6, e6, f5, f3, e2, c2. The N in its 64 positions is blocked by 1, 2 or 4 pieces, namely:—

	Pieces.
By 1 piece on each of the corners	4
„ 2 „ „ other 24 border-squares ...	48
„ 4 „ „ rest of 36 squares ...	144
On the 64 squares by	196

The O is blocked:—

By 2 pieces on each of the 4 corners...	8
„ 3 „ „ 8 sq. next the corners ...	24
„ 4 „ „ 20 sq. as mentioned above	80
„ 6 „ „ 16 „ „	96
„ 8 „ „ 16 centre squares... ...	128
On the 64 squares by	336

Thus the power of the O is in this respect far greater than that of the N, but the number 336 as a representation of its power requires a considerable reduction, for the O can be made motionless or be pinned by the N of the other color, whilst the O cannot pin the N or any other piece. A cause for still further reduction will be found under the next head.

Capture.—The O on an empty board can always be captured by the L, and in some positions by K, M, N or O, but the N can never be captured by any of these 5 pieces. An O (which has to move) is captured in a corner, say on a8, by K b7 or c6, or O d5, or N a5 or d8, or M b7 or c6. On b8 it is captured by M d6, on b7 by M d5, and so it is on all the 12 squares next the corners. The O is captured by the N on the 28 border-squares in positions like this: O a4, N d4. An O on d5 is captured by L g1 in 5 moves, in 3 ways, namely, by 1, L c5, d4 or g5, for instance: 1, L g5, O b4 (best move, for on c3 or c7 it would be taken in 3 more moves by 2, L e5; on b6 likewise, by 2, L b5). 2, L b5 (or c5), O c2. 3, L d3, O b4. 4, L c4, O moves. 5, L takes O.

Attack.—The N in its various positions can attack 1, 2 or 4 pieces at a time, but the O can attack 2, 3, 4, 6 or 8 pieces. Counting the attacks from the 64 squares (just as the stoppages were counted) we get 196 pieces for the N, and 336 for the O, so that the O would be much stronger than the N, if the value of the latter were not much enhanced by the following facts:—

1. It indirectly attacks the pieces that stand behind an attacked piece on the same diagonal, and if all those pieces were counted, we should obtain 560, a number greatly in favor of the N.

2. A discovered check is possible from the N (with K, M, O or P), but not from the O.

3. The N can pin a piece, but the O cannot.

4. The N can be used for a double check in *two* ways: either by moving when M or L is behind it, or by remaining stationary when M, O or P is in front; in the latter case, the P must become an O or take a piece and become an L or an M. But the O can be used for a double check in only *one* way, namely, by moving when L, M or N is behind it. In double check the N, assisted by the M, deprives the K of 5 squares, but the O with M deprives it of only 4 squares. As regards mating, the discovered check with a P from the N is the strongest move possible, for instance, in this position:—White: K h1; M a7; N d8; P e7; Black: K f6; L f5—the black K has 7 squares free, but it can be mated in one move by P to e8 becoming L. This is also the case if:—White: K h1; M e8; N d8; P e7; Black: K f6; O f8, g6; by 1, P f8 L mate.

OTHER COMBINATIONS.—When the O attacks two more powerful pieces (K, L or M), one of them is generally lost, but when the N does so, then sometimes, by the interposition of a P, O, or N, both may be saved.

A check from an N, which is more than one square distant from the K, can be defended in *three* ways (by capture, interposition, or escape), one from the O in *two* ways only (by capture or escape).

When the K is on f5, the L checks on f3, and an O interposes, then the L cannot check again without being taken, but when the N interposes, then the L can always check again.

The two Os can both attack one piece, whilst the two Ns often cannot, as they generally stand on different colors.

N and P can defend each other; O and P cannot. The O can take Ps on white and black squares, but the N only on squares of one color. The N can generally protect a P or stop the progress of a P standing at a distance, but the O can sometimes not do so, as it may be too far away. Sometimes the O can stop the progress of two Ps when the N cannot, but at other times the N can prevent five Ps from advancing.

K and N can often resist K, N and two or three Ps, when the Ns are on squares of different colors, but K and O cannot.

K and two Ns as well as K and two Os in some positions can draw against K and L, and so can K, M and N, as also K, M and O against K and M in some positions.

At the end of a game, when the board is nearly clear, the N generally shows itself superior to the O.

3. In Giving Mate.

The N attacks 3, the O only 2 squares. K and two Ns can drive the other K into a corner and mate, but K and two Os cannot. K, N and O can force mate.

All these facts cannot mathematically be placed side by side to decide in favor of one piece or the other.

THE SOLVING OF PROBLEMS.

Before giving the solutions to the preceding 110 problems, we will endeavor to give a few hints to solvers for finding the *key-move* which generally is the *first* move (in some four or five-movers, it is the *second* or *third*, viz., *the* move which indicates the theme of the main idea, and which, generally, is the most intricate in the solution).

The solver should proceed thus:—

1. See if the white K can be checked.

2. See whether the black K is blocked or has one or more squares to move to.

3. Examine the position and find out what Black can do. The latter (your imaginary opponent) will generally endeavor to give check. See in how few moves he can do so, also if he can take any of your strongest pieces, especially one which guards a particular square of the K's domain. In accordance with this you will have to make your attack more or less quietly or boldly. White has two kinds of threats: (1) a direct attack, or (2) waiting, *i.e.*, compelling Black to move.

4. Endeavor to discover to which of the following four kinds of positions the problem belongs :—

(*a*) Block-position, *i.e.*, one in which the victory is obtained, by Black being compelled to move. There are complete and incomplete blocks. To the complete belong those below under (*c*), solved by the waiting move, that is, a useless move, because if White did not move at all, then he would also win. But in the incomplete blocks White has to play a piece which attacks a square or squares to which Black is obliged to move; the "squares" often implying fortified lines which Black is obliged to abandon.—Incomplete blocks are to be seen in problems Nos. 42, 49, 8 to 10, etc.

(*b*) One in which a few moves lead the black men into a block-position (see Nos. 25, 18, 39, 44, 71, etc.).

(*c*) Waiting position, *i.e.*, one in which the victory is obtained by one or more *waiting* moves (Nos. 12, 23, 13, etc.) No. 13 is a complete block, but White has only one waiting move, which leaves it a complete block, though giving more freedom to Black. The following by H. Eichstädt: White, K b3; N b7, g3; O c4; P c3, d3, g4, h2. Black, K b5; P c5, d6, g5, h3. (8 + 5=13 pieces) ‡ in 4 moves, is a complete block, so much so that there would be a mate in 3 moves, if White could make a useless move or was not obliged to move. (12 pieces are sufficient, thus: White K d4; N d8, h5; O e5; P a4, a5, e4, f4. Black, K d6; P a6, e6, f7.)

(*d*) One in which an attack by main force must be made (Nos. 72, 7, 56, 41, 29, etc).

As regards No. 1, we obtain two kinds: (1) the white K can be checked, or (2) it cannot. If it can be checked, then White must either (*a*) give check himself (Nos. 72, 73). (*b*) prevent the check, or (*c*) allow it (No. 65). It is generally easy to decide among these three ways of procedure.

If Black threatens mate, then White must either give check or guard against the mate. The check from Black can be allowed if (1) the K can either move into safety (Nos. 65, 70) or (2) the checking piece be taken (No. 23), or (3) an interposition, often by means of discovered check, be possible.

If the white K be not threatened with check, then the considerations Nos. 2, 3, and 4 must follow, viz.:—

(1.) If the black K be blocked, then White must either bring up a piece to effect the mate (Nos. 29, 63), or in case of a block-position play a waiting move (if such a move be possible) and then Black will in one or more moves be obliged to give the opportunity for a mate. Sometimes White has to force the adverse K out of its safe position (often by a sacrifice) and then effect the mate in the open territory (Nos. 50, 46, 52).

(2.) The black K is at liberty to move to one or more squares, then White must either (*a*) drive the K to another square (Nos. 72, 54) or (*b*) force the black pieces to gather around their K (Nos. 58, 66, 68, 28) or (*c*) attack the open squares with one or more men; and, thereupon, effect the mate in one or more moves (Nos. 66, 65, etc). In giving mate White can attack from 1 to 7 squares of the K's domain.

Sometimes Black stands at stalemate, then White must free one or more of Black's pieces, and, thereupon, continue the play (see move 3 in No. 48, move 2 in 38, etc).

The white K may move from an apparently safe square to one where it can be checked by one or more pieces, and does so either (1) to approach the adverse K (see move 2 in No. 65) or (2) to capture or stop a black piece, (3) to lead away the checking piece (see No. 23, move 3 in No. 65), (4) to make room or clear the line for a white man (Nos. 10, 36, 65), (5) to gain time (Nos. 12, 23), (6) to go into a safer part of the board (No. 70). No. 25 shows a peculiar win.

White generally commences with a *quiet* move (viz., one which is not a check) and has to find out whether he must (1) break through the black forces with or without captures (see Nos. 70, 54, 72, 73, 69), (2) go round them (Nos. 62, 63, 59, 56), (3) wait (Nos. 2 to 6, 8 to 10, 12 to 28, 30 to 39, 42, 43, 48, 49, 57, 59, 61, 71), (4) block his own men to prevent stalemate (Nos. 38, 48), (5) get a white or a black man out of the way (Nos. 34, 35, 63, 62, 37, 11, 42, 45, 55, 65, etc). At one time an inferior man has to make room for a superior one (as in Nos. 34, 35, 50, 62, etc.) at another time an M, N, or O has to leave the file in order that a P may advance (Nos. 41, 69, 92).

A few examples will make the above remarks more explicit.

PROBLEM NO. 1.—The black K can move to a5 or a3, therefore the L must give mate either on b5 or a7, or on b3 or a1. Neither the K nor the L can move so as to act upon b5 or b3, therefore the L must go to g7, and thus command a7 and a1.

PROBLEM NO. 2.—If Black had the move, then there would follow a mate after each of the 10 moves, except O f7. This move must therefore be particularly provided for, and it follows that the M must move from h7 to g7, in order to give mate on g8.

PROBLEM NO. 3.—Black can move the Ms. The L must either attack one of the Ms, or defend the Ms. If L to a4 or e8, then M a6†, and there is no ‡; also if L to d4 or e5, then M a6†; which check requires the K in the sixth row. The only right move remaining is L h1.

PROBLEM No. 4.—Black has 2 moves, of which K f4 requires most attention. Neither L to d2, a4 or f3, nor K c5, or N e7 will do, but L g1 will, then Black has 4 answers, and in each case the mate is a pretty one.

PROBLEM No. 5.—Black has 4 moves, all with the Ps. A clever solver will soon see that something must be done against P d6. The K must not move to c7, for it would stand in the way of the O b5. L to g8 or h8 would let the K escape at f5. Therefore N a4 is *the* move. Now Black has 5 answers, and in each case the mate is *pure*, which renders this one of the finest 2 movers extant, and in its way similar to No. 9.

PROBLEM No. 6.—There is only one move for Black, and although a problem with the black K alone is generally easy, this is rendered more difficult by the fact that after the first move the K has 5 squares to move to. (It is generally a good feature in a problem to make a move which gives greater freedom of play to Black.) The P d6 merely prevents a dual after K to f4 or g4. This problem is from the year 1878. Similar 2 movers were composed by H. J. C. Andrews in 1875 and 1878, the latter with the additional merit that after the 5 moves of the K there are 5 separate and distinct mates without a single dual. J. P. Taylor allowed 6 squares to the black K with 5 resulting mates. It is possible to let the K have a choice of 6 squares and give a different mate in each case.

PROBLEM No. 7.—This is similar to the last. Look at d6, L f8 will not do, therefore let the K go to d6, then it requires the L at h2 to give mate.

PROBLEM No. 8.—The black Os must not move, and the black Ms must not leave their files. If an M moves to c4 or to g8, there is no mate, but having moved the L to e6, there follows a mate with one of the Os at d6 or f6.—Symmetrical positions look pretty on the diagram, and although generally easy of solution, are difficult of construction.

PROBLEM No. 17.—A 3 mover is far more difficult than a 2 mover. No. 17 is similar to No. 1, only Black has 2 more moves with the Ps in addition to the 2 with the K. After moving the K to the right or left, the mate must follow with the L at g5 or a5, and although L to c1 or e1 prevents one of the K's moves, there would be no continuation after the moves of the Ps, and the only possible way remaining is L d2 (key-move).

Problem No. 22.—The move L a7 is more far fetched than the one in No. 4. Black's 4 replies are increased to 7.

Problem No. 34.—Black must not move the O because of L d3 ‡, nor N to g3, on account of L e3 ‡. He must therefore play N to d2 or c1. After N d2 the L can go to f8, threatening mate at f4, and Black's only reply against that would be the return of the N. Thereupon White would have no mate, but if the O did not stand at c6, then the L could give mate at a8. White therefore tries to get the O out of the way, and in order to keep the lines clear for the L, plays it to a7. (The tempting move O e5 :, is defended in several ways).

Problem No. 35.—This is similar to the last. In No. 34 the O stood in the way, here the N is an obstacle for the L. The N does not take part in the mate, but plays, however, the most important figure in the solution, as it makes the key-move. If it were not there, the problem would be incorrect, as it would admit of 5 solutions (L to a1, c1, d4, e1, g1).

Problem No. 37.—White cannot prevent the K from going to f5 and must therefore play so as to be able to mate the K on f5 in 2 moves.

Problem No. 63.—Neither the M c2 nor the O h2 must move, because the O d1 or the L would give mate. The N b1 alone can move with safety, but can do harm only in 4 moves. White can therefore make 4 quiet moves, and then play the finishing stroke. K can move to h8, and then L can mate at h7. This problem has not any particular initial move, but the 4 moves of the K together form the key.

Problem No. 66.—This stratagem is difficult and beautiful. The solver will soon find that the N d5 must be defended or moved. Try 1, L g8. Now the black officers cannot undertake much, therefore the P will move over b2 to b1, become the L and defend e4. White may now try 2, O f7†, K d5 :, 3, P c4†, and will find that there would be a mate if the M had been taken at d3 by the N. This leads to 2, M d3 (key-move).

SELF-MATES.

Problem No. 75.—In this class of problems also, White has first to consider what Black can do, and then play accordingly. One of the black pieces must be compelled to mate. A self-mate must contain at least 5 pieces.—In No. 75 White has to block or make Black defend either g5 or g7, and can then force the O to move to f5 or f7. The black L and M both stand in the sixth row, where their action is similar. One of them must remain on that line, therefore White can begin with a quiet move. The L a6 might be an M, in which case the Ps at b7 and e2 might be omitted, but then the pretty variation of 1, L a1 would be wanting. The P e2 prevents the L from going to f1.

PROBLEM No. 76.—The K e5 has so many squares free, that it requires the cross-attack of the two Os to defend the square d5 d6 e6 e5, *i.e.*, one O at c7 or f4, the other at c4. The L must be ready to command b6 and f4, so that the key-move is 1, L b4.

Notes to some of the other problems will be found with the solutions.

SOLUTIONS OF THE PROBLEMS.

1.—1, L g7; K a3, a5. 2, L a1, a7 ‡.

2.—1, M h g7; 2, M a8; M g8 ‡.

3.—1, L h1, 2, L, M ‡.

4.—1, L g1; K f4 (Q, R). 2, N c7 ‡.—(Q) K d6. 2, L d4 ‡.—(R) K d5, P f4. 2, L c5 ‡.

5.—1, N a4; K d5: (Q, R, S, T). 2, N b3 ‡.—(Q) P d6. 2, O b c7 ‡.—(R) P e4. 2, L e4 :‡.—(S) P f6. 2, O d c7 ‡.—(T) P f5. 2, L g8 ‡.

6.—1, O c4; K e6 (Q, R). 2, O d4 ‡.—(Q) K g6. 2, L b1 ‡.—(R) K e4, f4, g4. 2, O e3 ‡.

7.—1, L h2; K d4 (Q, R, S). 2, L h8 ‡.—(Q) K d6. 2, O f5 † ‡.—(R) K f4. 2, O e4 ‡.—(S) P c4. 2, O f5 ‡.

8.—1, L e6; M g e6: (Q, R, S). 2, O g3 ‡.—(Q) M c4. 2, O d6 ‡.—(R) O f4 †, M f4 : ‡.—(S) O b4. 2, M d4 ‡.

9.—1, O e3; K d6 (Q, R, S, T, U). 2, O c4 ‡.—(Q) K f6. 2, O g4 ‡.—(R) K f4. 2, O e6 ‡.—(S) O d6. 2, O g4 ‡.—(T) O f6. 2, O c4 ‡.—(U) P e6. 2, O e2 ‡.

10.—1, K h7; N e4: † (Q, R, S, T, U). 2, O f5 † ‡.—(Q) O f6 †. 2, L f6: ‡.—(R) O e7. 2, L h8 ‡.—(S) O g4. 2, O f5 ‡.—(T) P c4. 2, L b6 ‡.—(U) P a5. 2, O b5 ‡.

11.—1, P d4; K e4: (Q, R, S). 2, L f3 ‡.—(Q) K c4. 2, P d5 ‡.—(R) M f6. 2, P c5: ‡.—(S) P c4:. 2, M e5 ‡. —If the P b2 had been placed on a2, the problem would also have been right, but inferior because there would have been less variety. The N a6 prevents 1, L b3.

12.—1, N a2; in accordance with the reply the mate follows by 2, L b2, c3, d6, e7, M e6, f5, O d7, g6, O g4 (10 kinds of mates).

13.—1, M g3; L g3: (Q, R, S, T, U). 2, N g3: ‡.—(Q) L e4, f5:, g4:, 2, M e3 ‡.—(R) N g7, h8. 2, L g7:, h8: ‡.—(S) O f5:. 2, O c6 ‡.—(T) O b4. 2, M e3 ‡,—(U) P e6. 2, L c7 ‡. A problem of this kind (a complete block which remains complete after White's first move) is the following by W. A. Shinkman. White: K b5; M g8, h5; N d6; O f8, g5; P a6, e4. Black: K f6; O h8; P a7, b6, g7. (8 + 5=13 pieces.) ‡ in 2 moves.

14.—1, N d5:; L d5: † (Q, R, S, T) 2, O c6 ‡.—(Q) K f4. 2, M e4: ‡.—(R) K d4:. 2, N b2 ‡.—(S) L e4:. 2, L b8 ‡.—(T) O d5:, O c4. 2, O c6 ‡.—Another fine two-mover, also from Australia, is by T. D. Clarke.—Position. White: K h6; L e1; M d6, f6; N e3 h1; O d8, g3; P d2, f2, g5 Black: K e5; M c7, f3; N d3; O c5; P c3, f5, h2, h7. (11+9=20 pieces.)—Key-move 1, L f1.

15.—1, P c7; K d7: (Q, R, S). 2, N h3 ‡.—(Q) K b7. 2, P c8 O ‡.—(R) M b8. 2, P b8: O ‡.—(S) N b7, M f4:. 2, M d8 ‡.

16.—1, K M; K e4 (Q, R). 2, O e1 ‡.—(Q) K d4, c4, c6, P e 6:. 2, O d e5 ‡.—(R) K e6:. 2, O c5 (f4) ‡.—The dual O f4 ‡ might have been stopped by a black P g5.—The K M move also occurs in the following two-mover of 6+6=12 pieces, the author of which is not known to us. White: K e1; L h4; M f5, h1; N d3, f4. Black: K f3; N g4, h2; O h6; P e3, h3.

17.—1, L d2; P c5 (R, Q.) 2, L g2 †; K e5. 3, L g5 ‡. —(Q) P e5. 2, L a2 †; K c5. 3, L a5 ‡.—(R) K c5, e5. 2, L a5, g5 ‡.

18.—1, O f8; K d5. 2, O d7, K c4 (Q). 3, O b6 ‡.—(Q) K e4, d6, e6, P c4. 3, L e5 ‡.

19.—1, L f4; K c3: (Q, R). 2, N d5, K b2 (S). 3, L c1 ‡. (S) K d3. 3, L d2 ‡.—(Q) K c5:, 2, L b8, K c4. 3, L b4 ‡.—(R) K b3. 2, N d5 †, K—3, L ‡.—K b5. 2, N b7.

20.—1, N e1; K d4 (Q, R). 2, L f5; K e3 (S). 3, L e5 ‡. (S) K c4. 3, L d3 ‡.—(Q) K f4. 2, N g3 †; K e3. 3, L d3 ‡.—(R) P d4. 2, N g3 †; K d5. 3, L c6 ‡.

21.—1, N e4 †; K e4: (Q). 2, L b5; N—(R). 3, L f5 ‡. (R) P d5. 3, L e2 ‡.—(Q) K c3, c4, d2, e2. 2, L b4, e1 ‡.

22.—1, L a7;—. 2, O e6,—. 3, L c7, d4, f2, g7, N h5 ‡.

23.—1, K b1; N h5. 2, M g6,—. 3, O g6:, f7, M g8, N g7: ‡. The K is not only the prime mover, but plays a still more important part: if it were not on the board, there would be a ‡ in 2 by 1, M g6.

24.—1, L d8; K e4: (Q). 2, K e6; K f4. 3, L h4 ‡.—(Q) K c4: . 2, L b6; K c3. 3, L b4 ‡. The P c6 prevents 1, K c6.

25.—1, O g5 :†; K e5† (Q). 2, O e4; K e4:, e6:. 3, L e2, e8‡.—(Q) P g5:. 2, L e2 ‡.

26.—1, K e8; P c5 (Q, R). 2, L b7†; K e6 3, L f7 ‡.—(Q) P g3. 2, P f3;—3, L d6, e5 ‡.—(R) N a1. 2, O b6†; K d4. 3, L e3 ‡.

27.—1, L e1; K c5 (Q). 2, N a5; K d4, P d6 (R). 3, L g1 ‡. (R) K d6; N e6, b7. 3, O e4, b3‡.—(Q)—. 2, O e4 ‡.

28.—1, L e7; P f5 (Q, R), 2, M f4 :†; K f4: (S). 3, L h4 ‡. (S) K d5. 3, L f7 ‡.—(Q) P d5. 2, M d4 :†, and 3, L ‡.—(R) K f5, d5. 2, K f3, d3, and 3, L ‡. The composer has overlooked 2, L b7 †, etc.; shifting the position down renders it correct.

29.—1, L f1; N b2 (Q, R, S, T). 2, L b1; P g6, 3, L b2: ‡.—(Q) N c3, d4. 2, L d3; P g6. 3, L: N ‡.—(R) N e5, f6. 2, L f5; P g6. 3, L: N ‡.—(S) P h6. 2, L b1; P g6. 3, L a1 ‡:.—(T) P g3. 2, O g6†; P g6:. 3, L h3 ‡.

30.—1, P d6; K e5 (Q, R). 2, L c1; K f5, d4. 3, L g5, c3 ‡.—(Q) K f4. 2, L c5,—. 3, L f2 ‡,—(R) P e5. 2, L a7; K e6, g6, f4. 3, L d7, h7, f2 ‡.

31.—1, O e4; L g1. 2, K g7;—. 3, O c5, g5‡. The O h1 must be considered an ornament.

32.—1, M g8; N a4 (Q, R). 2, L g2; N c2 (S). 3, L g7 ‡. (S) P d5. 3, L d2 ‡.—(Q) N d1. 2, K d1 :;—.3, L b3, b4 ‡.—

(R) P d5. 2, M c8,—. 3, L b4, b3, M c5 : ‡.—The main idea (the clearing of the line g2-g7 for the L) is contained in the following older 3-mover by F. Healey from the year 1861. White K h2; L g6; M d1, f3; N a1; O b6, f7; P a3, c3, d2, d5, g2. Bl. K c5; N b5; O b7; P a4, c4, f4, g7 (12+7=19 pieces). The M f3 has merely to stop the P f4, and it was thought by some composers that a white P f3 might do as well, but they had not noticed the following moves: 1, O a8, K d5 :. 2, L b6, N c6. 3, O c7 ‡.—A solver tried 1, M b1, and thought at last that the N a1 was merely there to prevent the M from going there, whereupon he tried 1, M h1. The position might be the following: White, K h1; L f6; M c1; O a6, e7: P b3, c2, c5, e4, g2. Black K b5; N a5, f5; O a7; P b4. (10+5=15 pieces.)

33.—1, L f8; N e5 (Q). 2, M e8; K e3, e4, N g3 :, d6. 3, L f4, b4, f2 ‡.—(Q) N f6. 2, L f6 :†; K e3. 3, L f4 ‡.

34.—1, O a7; N d2. 2, L f8 : N f4. 3, L a8 ‡.

35.—1, N h8; K a7 (Q). 2, L a1; K b7. 3, L g7 ‡.—(Q) K c7. 2, L c2†; K b7, d7, d6. 3, L h7, c6 ‡.

36.—1, K d2; K h1 (Q, R). 2, L a8; P g1 L, O† (S). 3, O f2† ‡. (S) K g1. 3, L a1 ‡.—(Q) K f1. 2, L c4†; K g1. 3, L c1 ‡.—(R) M h1. 2, L b8; M, P h2, K f1. 3, L b1 ‡. (The key-move 1, K e2 would not do, for Black could at his second move make an O on g1 and give double check.)

37.—1, M g1; K f5 (Q, R). 2, O f2; P f2 : (S). 3, P g4 ‡. (S) P g1 : L. 3, L h5, h7 ‡.—(Q) K d3. 2, M a1; K c4, c2, d2, e2, e4. 3, L f1, d1, b1 ‡.—(R) P g1 L. 2, O f2†; L f2 :. 3, L h7 ‡.

38.—1, M d7; P g3 (Q, R). 2, N h7; K h3 :. 3, N f5† ‡. —(Q) K g3. 2, L c7 (b8)†; K f3. 3, M d3 ‡.—(R) M g3. 2, P g4 :†; M h3. 3, L c7 ‡.

39.—1, O f7, M h5 (Q). 2, L g8,—. 3, O g5, d6 :; L g2‡. —(Q) M a8 :. 2, O g5†; K d5 :. 3, P e4 ‡.

40.—1, M c7; K c7 :, e5 : (Q). 2. M c5†; K—. 3, O, M ‡. —(Q) O d7, e6, P b6. 2, M e c5 ;—. 3, O, N ‡.

41.—1, M d4; K d4 : (Q, R, S, T). 2, L h8 :†; P e5 (U). 3, P e6 :† ‡. (U) K d3. 3, N f5 : ‡.—(Q) M h7 :. 2, N b2; K f6. 3, M g4 ‡.—(R) M, O g6 :. 2, N b2; M d6. 3, P f4 ‡. —(S) N a7. 2, L h8 :†; L h8 :. 3, O c6 : ‡.—(T) N d5 :. 2, L h8 :†; K e6. 3, O f8 ‡. This problem shows (like an older one by J. G. Schultz, of Upsala) that a double check can be given without moving either of the checking pieces.

42.—1, M c1 ; O e4 (Q, R, S). 2, L b3 ; P b3 : (T). 3, P c4 ǂ. (T) N c3. 3, L b7 ǂ.—(Q) N e5. 2, M d1† ; N d4 (U). 3, O f6 : ǂ. (U) O d1 :. 3, L g2 ǂ.—(R) O b4. 2, L g2† ; O e4. 3, O c7 ǂ.—(S) K e4. 2, L g2 ǂ.

43.—1, M f4 ; K b5 (Q, R, S, T). 2, L a4† ; K a4 :. 3, O c3 ǂ.—(Q) P f4 :. 2, O c5† ; K b5 (U). 3, O d4 : ǂ. (U) P c5 :. 3, L a5 : ǂ.—(R) N c6. 2, O c5† ; K b5. 3, L b4 ǂ.—(S) N e8, 2, N e8 : ;—. 3, O b4 ǂ.—(T) N c8. 2, L a4 ;—. 3, O b4 ǂ.

44.—1, M e h3, N a1 (Q, R, S). 2, M b2 ;—. 3, M c3, P b4 ǂ,—(Q) O e8. 2, M c2† ; N c2 :. 3, O e6 : ǂ.—(R) M b3 :. 2, M b3 : ;—. 3, N b6 ǂ.—(S) N d3. 2, M d3 : ; P e4. 3, O e4 : ǂ.

45.—1, M f1 ; P f1 : M (Q, R). 2, O f3 ; K f3 : (S, T). 3, M d2 ǂ. (S) M g1†. 3, M g5 ǂ. (T) M f2 :. 3, M e5† ǂ.—(Q) O c5. 2, P f3† ; K e3. 3, O g2 ǂ.—(R) P f3. 2, M g1 ;—. 3, M g4 ǂ. Nos. 42 to 45 are among the best 3-movers extant. The following by W. Grimshaw also deserves praise. White. K d1 ; L b1 ; M e4 ; N c8 ; O h4 ; P d4, g3. Black K d5 ; L g8 ; M e6, g4 ; N f5 ; O e8 ; P d6, e7, f3. (7+9=16 pieces). White mates in 3 moves.

46.—1, M e5 ; K e5 : (Q, R, S, T). 2, O g4 :† ; K f4, d5. 3, N e3, N e6 ǂ.—(Q) O b4 :. 2, M c5 ; K c5 :. 3, O e6 ǂ.—(R) O e5 :. 2, N e6 ;—. 3, O d1, c2, c4 : ǂ.—(S) L b2 :, h1. 2, M c5 ;—. 3, O c2†ǂ.—(T) N c4. 2, O g4 : ǂ.

47.—1, M e6 ; P e6 : (Q, R). 2, P e6 : ; P d5. 3, P e7 ; P d4. 4, P e8 L, N ǂ.—(Q) P f6. 2, M g4 ; P f5. 3, M h4 : †, K h4 :. 4, M h6 : ǂ.—(R) P f5. 2, M g3 ; P g3 : †. 3, K g2 ; K h4. 4, M h6 : ǂ.

48.—1, M b1, P d3 (Q). 2, N a1, P e5. 3, M b2, K d4. 4, M b4† ǂ.—(Q) P e5. 2, N d8, P d3. 3, N b6, K d4. 4, M b4 ǂ. This is the best version of the celebrated Indian problem. The latter, by "Shagird," was published in Europe nearly 40 years ago, and caused much sensation on account of its difficulty and acuteness. It stands thus : White K a1 ; M d1 ; N g2, h6 ; P b2, f2, g4. Black K e4 ; O f3 ; P b7, e5. (7+4=11 pieces.) White mates in 4 moves.

49.—1, L c2, P f3 (Q, R). 2, L h2†, P f4. 3, L h5†, P f5. 4, L h8 ǂ.— (Q) P e3. 2, O d3†, K e4. 3, O c5††, K e5 (S). 4, O d7 ǂ. (S) K f3. 3, L g2 ǂ.—(R) P d3. 2, L c3†, P d4. 3, L a5†, P d5. 4, L c7 (O c4) ǂ.

50.—1, N h4†, M h4 :. 2, L a 7, K g7 : (Q, R). 3, O e6††, K—. 4, L g7‡.—(Q) M f8. 3, O e8†, M e8 :. 4, L f7‡.—(R) M a7 :. 3, O e8 ‡.

51.—1, M b5, P c5 (Q). 2, N a8, N a8 :. 3, M b1, P b1 L. 4, L a8 : ‡.—(Q) N d5 :. 2, M d5 :, P c5. 3, M g5 :, P c4. 4, M h5‡.—Another fine 4-mover by this composer is: White K c1; L d5; N f3; O c2, c7; P e6, g5, h2. Black K d3; M b8, g7; N a7; O f2; P a5, b5, c3, d4, e7, f7, h3. (8+12=20 pieces.)

52.—1, K h5; M d3: (Q, R). 2, O c6†; K d5 (S). 3, M c5†; K e4 :. 4, M e5‡. (S) K f5. 3, M c5†; M d5. 4, O d6‡.—(Q) M b5 :. 2, O c6†; K d5. 3, M d4†; K c6 :. 4, M d6‡.—(R) O b5 :. 2, O c6†; K f5. 3, M c5†; P e5. 4, M e5 : ‡. There are other problems, with symmetrical solutions, by this composer.

53.—1, O g3; N g5. 2, K h5; N d8 (Q, R, S). 3, L f4†; K f4: (T). 4, N d6‡. (T) K d5, e6. 4, L e4, f5‡.—(Q) O h3. 3, L e4†; K f6. 4, L e7‡.—(R) K f6. 3, L d7;—. 4, L‡.—(S) K e6. 3, L c6†; K e5, f7. 4, L d6, g6‡.

54.—1, N e6†; K e6: (Q, R). 2, O f4††; K f7: (S). 3, L e8†; M e8 :. 4, P d8 O†‡. (S) K f5. 3, O d6†; K—. 4, L g3 ‡.—(Q) K e4. 2, O c1†;—. 3, L†;—. 4, O ‡.—(R) K c6. 2, L h1†; K b6 (T). 3, L g1†; K—. 4, L c5 ‡. (T) K b5. 3, M b7†; L b7 :. 4, L b7 : ‡. This problem is difficult and pretty, notwithstanding that every move of White is a check.

55.—1, N e2; N d4: (Q, R). 2, M e5†; N e5 :. 3, N h4; —. 4, N f2 ‡.—(Q) O d6. 2, M e5†; K d4 :. 3, M e4††; K c5. 4, N d4‡.—(R) N d7. 2, M d5 :; O d6 (S). 3, O c2†; P c2 :. 4, M d3‡. (S) O c5. 3, O f5†; N f5 :. 4, N d4‡.

56.—1, N f8; P d3 (Q, R, S, T, U). 2, N h6; K d4 (V). 3, O f3†; K c3. 4, N d2 ‡. (V) N c1. 3, M e4 : †; O e4 :. O f3‡.—(Q) L a7. 2, N h6; L c5 :. 3, M e4 : †; O e4 :. 4, 4, O f7‡.—(R) N c1. 2, N h6; N g5 :. 3, M g5 : †; K f4. 4, M f5†‡.—(S) P g2. 2, N h6; P g1 M. 3, O f7†; O f7 :. 4, N f4 ‡.—(T) N a8. 2, N h6; O c4. 3, M e4 : †; K d5. 4, N c4 : ‡.—(U) O f6. 2, N d6 : †; L d6 :. 3, O f7‡.—A more difficult four-mover by Willmers is this: White K h5; L d8; M f1, g7; N f3, f6; Black K f5; M b1, e7; N g1; O a3, d1; P b4, c7, e4, e6, f2, f7, h3. (6+13=19 pieces.)

57.—1, N c2†; K d5. 2, N h7; K e5 :. 3, P e4;—. 4, L, N, O ‡. This problem has puzzled many solvers, especially in America in 1871.

58.—1, M f3; O f3: (Q, R). 2, O c6†; K e4:. 3, L d5†; O d5:. 4, N c2 ‡.—(Q) N f3:. 2, O c6†; K e4:. 3, L e8†, —. 4, L g6, e6, e3 ‡.—(R) O g2:. 2, O c6†; K e4:. 3, L d4†; K f3:. 4, N d1 ‡. This illustrates in a beautiful way the mate with the N when the K is fettered by the four Os.

59.—1, L f2; P e5 (Q, R). 2, L f1; P c5 (S). 3, M h5: †; —. 4, L a6, h3, f8 ‡. (S) P h4:. 3, L c1†; P g5. 4, L c6: ‡. —(Q) P c5. 2, L f3:; P h4:. 3, L f4†; P g5. 4, L f6 ‡. —(R) P h4:. 2, L†; P g5. 3, L d4;—. 4, L g7, d6 ‡.— Equally beautiful and difficult is the following by P. Klett: White, K f4; M d3, h4; N b4, d7; P a2, a3, d2, e5. Black, K a4; M a5, b5; P a6, c7, d4. (9+6=15 pieces.) White mates in four moves.

60.—1, L f4; K d5: (Q, R, S, T, U). 2, O f7:; N d4 (V). 3, L e4†; K e4:, P e4:. 3, N c6, O f4 ‡.—(V) K e6. 3, L e5†; K f7:. 4, L e8 ‡.—(Q) N e3. 2, L e3:; P f4 (W). 3, O c4†; P e3:. 4, M e5 ‡.—(W) K d5:. 3, O f7:;—. 4, O f6 ‡.—(R) O d6. 2, M d6: †; K d6: (X). 3, O g6†; K—. 4, L e5 ‡. (X) K e7. 3, O c6†; K—. 4, M d8 †.—(S) O a5. 2, N d7†; K d5:. 3, O f6†; K d6. 4, O g6 ‡.—(T) P c4. 2, M d7; O d6. 3, O g6; O b5:. 4, O f8 ‡.—(U) K e7. 2, O c6 †; K—. 3, L b8†; O d8. 4, L d8: ‡.—This being the last of the four-movers, we may add a few more, which we consider "gems of the art," and which the student may solve for himself.

By W. Coates.—Wh. K b5; M e3; O d4, d8; P f2, f4. Bl. K d6. (6+1=7 pieces.) ‡4.

By J. Jordan.—Wh. K a1; M e1; N b1, h4; O d7, e3; P a2, d3, d5, e2. Bl. K f4; P a3, d4. (10+3=13 pieces.) ‡4. (The 'taking in passing' is here produced in a clever manner.)

By K. Bayer.—Wh. K a2; L g4; M e5; N c8; P b4. Bl. K c4; N f1; P a3, e4. (5+4=9 pieces.) ‡4.

By J. *v.* Szirmay.—Wh. K a6; L a5; N c3, g4; O c6, d4; P a3, f4, f6. Bl. K d5; M h5; N d1, g3; O h8; P b3, b4, b5, e3, e5, f7, g5, g6. (9+13=22 pieces.) ‡4.

By A. E. Watson.—Wh. K e1; M g7; O c4, f5. Bl. K e8; O a6, c7. (4+3=7 pieces.) ‡ 4.

SOLUTION TO BAYER'S FOUR-MOVER on the fourth diagram in the elements of the book (page 16).

1, N e2; O e6 (Q, R S). 2, M g6; O c5: (T, U, V). 3, P f4†; K d4 (W) 4, M d6 ‡. (W) P f3:. 4, P d4‡. (T) O f4. 3, M f4: K f4: (X). 4, N d6‡. (X) P e3. 4, N d6‡. (U) P e3. 3, P d4†; O d4:. 4, N‡.) V) P f4. 3, M h5†; O g5. 4, M g5: ‡.—(Q) O e2:. 2, P d4†; P d3:. 3, N d6 ‡.—(R) P e3. 2, P d4†; K e4. 3, P f3‡.—(S) O d3. 2, N d3:; P d3:. 3, N ‡.

61.—1, N e2; K e7. 2, N b5; K d6. 3, K f6; K d5. 4, O c4; K e4. 5, N c6 ‡.

62.—1, K b2; N b8. 2, P a7; N a7:. 3, M a1; N b8. 4, M a8; N a7. 5, M h8 ‡.

63.—1, K h5; N a2. 2, K h6; N b3 (Q, R). 3, K h7; N a4. 4, K h8; N c6:. 5, L h7 ‡..—(Q) N c4. 3, O c5†; K f4. 4, L e3†; K—. 5, L g5 ‡.—(R) O g4†. 3, K g5;—. 4, L, O ‡.

64.—1, P c5:; K d4 (Q). 2, P c6; K c5. 3, P c7; K b6 (R). 4, P c8 M; K a6. 5, M c6 ‡. (R) K d4. 4, P c8 L; K c3. 5, L h8‡.—(Q) P c5:. 2, P d6; K d4. 3, P d7; K c3. 4, P d8 N; K d4. 5, N f6‡. This is peculiar because the Ps are turned into three kinds of officers; it would be remarkable if a P had also to become an O, but such a problem we have hitherto not met with.

65.—1, P f4; N f4: †. 2, K f5; O g3† (Q). 3, K e6; O c7†. 4, K d7;—.5, O f3, N g7, e3 ‡.—(Q) O g1. 3, N g7;—. 4, ‡.

66.—1, L g8; P b2 (Q, R, S, T, U, V, W, X, Y, Z; A, B, C). 2, M d3; N d3: (q, r, s, t). 3, O f7†; K d5:. 4, P c4†;—. 5, L a8, c8, g4, g2, O d6 ‡.—(q) K d6:. 3, L d8†; K e5. 4, L e7†;—. 5, L ‡. (r) N f2. 3, O f7†; K—. 4, L g5 ‡. (s) N f3. 3, L e6†; K f4. 4, M f3: †; K g4. 5, L e4 ‡. (t) N e3†. 3, M e3: †; M e4. 4, M e4: †; K d6:. 5, L d8 ‡.—(Q) P b5. 2, M g5; K d6: (u, v, w, x, y). 3, L d8†; K e5. 4, L e7†; K—. 5, L ‡.

(*u*) K f4. 3, P f6; N d3. 4, M g4†; K e5. 5, L e6‡.

(*v*) N f3. 3, L e6†; K f4. 4, P f6;—.5, L ‡.

(*w*) N d3. 3, P f6†; N f5. 4, M f5: †; K d6:. 5, L d8 ‡.

(*x*) N f3. 3, P f6 † ; K f4. 4, M f5 ǂ.

(*y*.) N g4. 3, P f6 † ; K d6 : . 4, L d8 † ; N d7. 5, L b8 ǂ—(R) P c4. 2, O b5 ; N c5 (*z*, *a*, *b*). 3, M e3 † ; N e3 : ǂ. 4, P e3 : ;—. 5, L e6 ǂ. (z) N c3 ; . 3, M e3 † ; K—. 4, L g5 ǂ. (*a*) N d3. 3, P d4 : † ; K f4. 4, L g5 ǂ. (*b*) K f4. 3, L g5 † ; K e5. 4, P f6 ǂ.—(S) M a8, b4. 2, O f7 † ; K d5 : . 3, L a8 † ; K c4. 4, O d6 ǂ (also 2, M g5 will do in this variation).—(T) M a3, a7. 2, O c4 † ; N c4 : . 3, L e6 † ; K f4. 4, M f3 † ; K g4. 5, L e4 ǂ.—(U) N f2. 2, O c4 † ; M c4 : . 3, L e6 † ; K f4. 4, L d6 † ; K f5. 5, M g5 . ǂ—(V) N c3 : . 2, M e3 † ; K d4. 3, L e6 ; P c4. 4, O b7 ;—. 5, L e5 ǂ.—(W) N d3. 2, M d3 : ; N f2. 3, O f7 † ; K—. 4, L g5 ǂ.—(X) N b5, f1. 2, L e6 † ; K f4. 3, M f3 † ; K g4. 4, L e4 ǂ. (Y) N d1. 2, M d3 ; K d6 : . 3, L d8 † ; K e5. 4, L e7 † ; K—. 5, L ǂ.—(Z) N g4. 2, O f7 † ; K d5 : . 3, P c4 † ;—. 4, L, O ǂ .—(A) N h5. 2, L e6 † (or K h5 :). 3, M h3 (d3) ; N e5. 4, K h5 : ;—. 5, L. M ǂ.—(B) K d6 : . 2, L e6 † ; K c7. 3, L e7 † ; K c8. 4, M g8 ǂ.—(C) K f4. 2, P d4 : ; M d4 (c). 3, M e3 ;—. 4, L g5, g3 ǂ (c) P d4. 3, O f7 ;—. 4, L g5, g4 : ǂ.—There are equally beautiful and difficult five-movers by Bayer, Klett, Berger, and others, to wit :

By K. Bayer.—White, K c2 ; L f5 ; M c6 ; N c1 ; O e4, h1 ; P g2, g5. Black, K d4 ; M d8 ; N e1, f7 ; O e5, g6 ; P a4, a6, d5, d7, f2. (8+11=19 pieces.)

By K. Bayer.—White, K h4 ; L h1 ; M b1 ; O c5, d4 ; P d2, g2. Black, K f4 ; M a1, a5 ; N c4 ; O b6, c8 ; P c6, d5, d7, g3. (7+10=17 pieces.)

By P. Klett.—White, K c2 ; L c1 ; O d1, e3 ; P a5, b2, b3, d5, e5, g2, h5. Black, K f4 ; N h4 ; P d6, d7, e4, g4, g5, h7. (11+8=19 pieces.)

By J. Plachutta.—White, K h2 ; L g6 ; M g3 ; N a3, b3 ; O c5. Black, K h4 ; L a6 ; M c7, d8 ; N g2, h8 ; O g8, h1 ; P a5, b6, c4, e5, f6, h5. (6+14=20 pieces.)

By K. Kondelik.—White, K b3 ; L e2 ; N b6, f5 ; O d6, e1 ; P a2, a5, c7, d2, e3, e6, f2. Black, K d5 ; M h8 ; N b7 ; O g8, h7 ; P a6, c6, d3, e4, f4, h6. (13+11=24 pieces.)

By S. Loyd.—White, K h5 ; M b5, e2 ; O a1, h3 ; P b2, c2, g3. Black, K h1 ; M c8 ; N d8 ; O a8 ; P a3, b6, b7, e3, f7, h7. (8+10=18 pieces.)

67.—1, L b8 † ; K c1. 2, L f4 † ; K b1. 3, L b4 † ; K c1. 4, K a2 ; N f3. 5, L e1 † ; N d1. 6, L e3 ǂ.

68.—1, L e5 †; K a8. 2, O c7 †; K b8. 3, O e8 : †; K a8. 4, O c7 †; K b8. 5, O a6 † †; K a8, 6, L b8 †; M b8 :. 7, O c7 ‡.

69.—1, N h6 †; N g6. 2, N e8; L d5 : (Q). 3, N g6; L d1 † (R). 4, N b1 †; L g4 :. 5, N a2, L e6. 6, M b8 : †; M b8 :. 7, N e6 : ‡. (R) P g6 :. 4, M g6 : †; K h7. 5, M g7 †; K h6 :. 6, O f5 †; K h4. 7, P g4 ‡.—(Q) L b2 †. 3, M b2 :; P b2 : †. 4, K b2 :; N c3 †, 5, K a2 ;—. 6, N f7 ‡.

70.—1, K g5; O h7 † (Q, R, S). 2, K f4; N b8 : †. 3, K e3; N a7 †. 4, L d4; M e8 † (T). 5, K d2; N d4 :. 6, P c4 †; K—. 7. O, N ‡. (T) N d4 : †. 5, K d3 ;—. 6, P c4 †; K a4. 7, N d1 ‡.—(Q) M h5 †. 2, P h5 :; O h7 †. 3, L h7 :; P f6 †. 4, K g6; O e7 †. 5, L e7 :; K c4 (U). 6, L e2 †: K d4. 7, P c3 ‡. (U) N d4. 6, P c4 †; K c4 :. 7, L e2 ‡. —(R) O e4 †. 2, N e4 :; M h5 †. 3, P h5 :; P e4 :. 4, L f7 :; N d4. 5, O a3 : †; K a4. 6, L b3 ‡.—(S) K c4. 2, L f7 : †; O d5. 3, N e2 †; K d4. 4, O c6 : †; K e4. 5. L f5 : ‡.

Before proceeding to No. 71 we must mention two more masterpieces.

By G. E. Carpenter.—White, K d1; N e1; O d2, e2, P b6. Black, K d3; P b7. (5+2=7 pieces.) ‡ 8. (The N plays 7 of the moves.)

By G. Reichhelm.—White, K c2; P h6. Black, K a1; O a4; P a2, c4. (2+4=6 pieces.) ‡ 10. (The P becomes an M, then moves to h1, thereupon to h4, etc.)

71.—1, L d2 †; K h1. 2, L d5 †; K h2. 3, L a2 +; K h1. 4, L a8 †; K h2. 5, L h8 †; L h3. 6, L h3 : †; P h3 :. 7, K f2; K h1. 8, O e4; K h2. 9, O d2; K h1. 10, O f1; P h2. 11, O g3 ‡.

A fine eleven-mover by A. v. Petroff.—White, K d2; M f1; N e6; O d4, e4. Black, K b2; M f8; N a6, e7; O b8; P a3, b5, c4, d6, f4. (5+10=15 pieces.) ‡ 11.

72.—1, O e5 : †; K b7. 2, M b3 †; K c8. 3, N a6 †; N b7. 4, N b7 : †; K b8. 5, N d5 †; K c8. 6, N e6 : †; M d7. 7, N d7 : †; K d8. 8, M b8 †; K e7. 9, M e8 †; K f6. 10, M e6 †; K g5. 11, M g6 : †; K h4. 12, M g4 †; K h3. 13, M g7 : †; K h4. 14, M g4 †; K h3. 15, M g1 †; K h4. 16, O g6 ‡.—The composer might have omitted the P e3.—Shifting the P from g6 to g2 makes it a problem in 18 moves.

73.—1, K c3 :. 2, L f5 :. 3, L f7; K b1. 4, L h7; K a2. 5, L g8 :; K b1. 6, L h7. 7, L f7. 8, L f5. 9, L d5. 10, L d3. 11, L c4. 12, L f1 : . 13, L c4. 14, L e4. 15, L d5. 16, L h1 : . 17, L d5. 18, L d3. 19, L c4. 20, L a6 : ; K a2. 21, L e6. 22, L c4, P c6. 23, L e4. 24, L e6. 25, L c4 ; P g2. 26, L e4. 27, L e6. 28, L g6. 29, L g8. 30, L g2 ; K a2. 31, L g8. 32, L c4 ; P h4. 33, L e4. 34, L e6. 35, L c4 ; P h5. 36, L e4. 37, L e6. 38, L c4 ; h3. 39, L e4. 40, L e6. 41, L h3 : ; K a2. 42, L e6. 43, L c4 ; P h4. 44, L e4. 45, L e6. 46, L c4 ; P h3. 47, L e4. 48, L e6. 49, L h3 : ; K a2. 50, L e6. 51, L c4 ; P c5. 52, L e4. 53, L e6 ; P c4 54, L c4 : . 55, L e4. 56, L e6. 57, L c4 ; P f1 M, O. 58, L f1 : . 59, L f7. 60, L c4 ; P e2. 61, L e2 : ; K a2. 62, L e6. 63, L c4. 64, L f1 ‡.—G. Reichhelm has produced the longest unconditional problems. Two more specimens by him are the following. White, K b6 ; L b5 ; M b2. Black, K b8 ; L c8 ; M a1 ; N f8 ; O b3 ; P e6, e7. (3+7=10 pieces.) White mates in 40 moves.—White, K h8 ; L f8 ; M b1 ; P g4. Black, K h6 ; M g6, g7 ; N h4 ; P a6, a7, c5, c6, c7, f2, f4, g5. (4+12=16 pieces.) White mates in 102 moves.—A 91 mover by him, similar to the latter, is No. 767 (the last of the "gems") in Miles's book. This one was after three years, in 1881, reproduced by the author with a white P added at e8 (see page 87), thus making it a problem in 137 moves, and as such it stands : White, K f8 ; M c1 ; P e8, g5. Black, K h8 ; N g8 ; P a2, a6, a7, c6, c7, e2, g6, g7. (4+10=14 pieces.)—The longest (conditional) problem, hitherto published, is the following by J. N. Babson.

White, K e2 ; L e3 ; M e7, g5 ; N c5, f5 ; O d5, e6. Black, K e5 ; O e4. (8+2=10 pieces.) White to play, and in 650 moves compel the black O to make a tour of every square on the board—and checkmate the K on e5 with an O. The tour to be made in such a manner that if the squares be numbered according to the moves of the O, counting the square on which it now stands "one," the next on to which it leaps "two," and so on ; the sum of each perpendicular and horizontal eight squares will be 260, and that of the two long diagonals combined 520.

74. This draw is one of the class of perpetual checks, here given by the two Os, which drive the K round in a so-called "ellipse," the white K forming the centre. (The M h1 prevents a perpetual check by 16, O h5 †.—The white P might have been saved by placing the P b6 on b3, and changing the places of the L and the M h1, but J. A. Miles thinks it is prettier to place the L on g1.)

1, O f5. 2, O e5. 3, O e7. 4, O d7. 5, O c8. 6, O b8.

7, O a7. 8, O a6. 9, O b5. 10, O b4. 11, O c3; K f2. 12, O d3. 13, O e4. 14, O e5. 15, O g3. 16, O g4; K e7 (if K g6, then O e5), and so on.—The black K has to go round in a circle or rather in an eight sided figure in the following draw by the same composer. White, K h2; M b7, g7; N c3, f3; O d6, e6; P b2, g2. Black, K e3; M c2, f2; N a8, h8; O c6, f6; P a2.

SOLUTIONS TO THE SELF-MATES.

75.—1, L d8; M c6 (Q). 2, L g5 †; O f5 † ‡. (Q) L a1. 2, L g8 †; O f7 † ‡.

76.—1, L b4; O b6 (Q). 2, O d2 †; K e3. 3. L f4 †; O f4 : . 4, O c4 †; O c4 : ‡.—(Q) O c7. 2, O d2 †; K e3. 3, L b6 †; O b6 :—. 4, O c4 †; O c4 : ‡.

77.—1, O e4 †; K f3 (Q). 2, N g4 †; K g4 : . 3, O f6 †; K f3. 4, L e3 †; K e3 : . 5, M g3 : †; N g3 : ‡.—(Q) K d3. 2, N c4 †; K c4 : . 3, O d6 †; K d3. 4, L e3 †; K e3 : . 5, M c3 : †; N c3 : ‡.

78.—1, L d6; O a5 (Q, R, S, T, U, V, W). 2, L b6 : †; L b6 : . 3, N d4 †; L d4 : . 4, O d5 †; L d5 : . 5, O g2 †; L, P g2 : ‡.—(Q) M d6 : . 2, O d5 †; M d5 : . 3, N h6 †; M g5. 4, O g2 †; P g2 : ‡.—(R) M b4. 2, N d4 †; M d4 : . 3, O d5 †; M d5 : . 4, L h6 †; M g5. 5, O g2 †; P g2 : ‡—(S) M b7, L a2. 2, N d4 †; O d4 : . 3, O f5 †; O f5 : . 4, L g3 †; O g3 : ‡.—(T) L d3 : . 2, L e5 †; L e4. 3, O g2 †; P g2 : ‡.—(U) O d3 : . 2, M e8 †; O e6. 3, L e5 †; L e4. 4, O g2 †; P g2 : ‡.—(V) O e2 : . 2, L g3 †; O g3 : ‡.—(W) O c5. 2, L e5; O e4. 3, L g3 †; O g3 : ‡.

79.—1, N g3 †; N h2. 2, N b8; K g1. 3, N a7 †; K h1. 4, O b6; K g1. 5, O a4 †; K h1. 6, O b2; P b2 : ‡.

80.—1, P e8 N; P d5 (Q). 2, N eh5'; P f5. 3, O g6; P f4. 4, O g f4 : ; P d4. 5, N f1; P d3. 6, N d1; P d2 ‡.—(Q) P f e5 : . 2, N eb5 (h5); P d5. 3, N d1; P d4. 4, N f1; P d3. 5, P a5; P d2 ‡.

81.—1, M g7; L d1, f3, g5, g8, a5 (Q, R). 2, M a8 †; L d8. 3, M g8 †; L g8 : . 4, M f8; L f8. 5, N f6 †; L g7. 6, P b4; L f6 : ‡.—(Q) L b3 : . 2, M g8 †; L g8. 3, L f6 †; L g7. 4, M a7; L f6 : ‡.—(R) L h1. 2, M a8 †; L a8 : . 3, M g8 †; L g8 : . 4, N f6 †; L g7. 5, P b4; L f6 : ‡. The idea

is to allow the L as many squares as possible, which here is 26. The author gave 25 to the black L in the following self-mate in five moves: White, K a6; L b3; M d7; N e8; O a4, b5; P a7. Black, K a8; L f4; O d6. (7+3=10 pieces.)

82.—1, O f8 †; K f6 (Q, R). 2, K d5 : †; K f5 (S). 3, L h3 †; K f6. 4, O h7 †; N h7 : . 5, N g7; K g6. 6, N d4 †; N g8 : . 7, L d3 †; P f5 ‡.—(S) L c3 :; (if N e5, then 3, N g7, and 4, L d3 †.) 3, N g7 †; K f5. 4, N c8 †; O c8 : . 5, O e7 †; O e7 : ‡.—(Q) K f5. 2, M h5 †; K f6. 3, N g5 †; K f5. 4, N h4 †; K f4 : . 5, O e6 †; P e6 : . 6, L e3 †; L e3 : ‡.—(R) K d6. 2, L c5 †; K c7. 3, P b6 †; M b6 : . 4, L e7 †; K c6 : . 5, L c5 †; L c5 : ‡. A much greater variety of play is in the following self-mate by K. Klausinski (from the year 1872), in which we have added the P e7 to prevent a second solution by 1, L e2.—White, K f5; L e3; M c3, f3; N a6, b6; O e8, g4; P b3, b4, f6, h5. Black, K d5; L c1; N f4; O d8; P e7, f7, g5, h6. (12+8=20 pieces.) Self-mate in 11 moves.

83.—1, K d2; P f1 : L (Q, R, S). 2, L c6 †; K d4. 3, M d5 †; K e4. 4, L e6 †; K f4. 5, L e5 †; K g4, 6, L h5 †; K f4. 7, M a4 †; L c4. 8, K d1 (e1) †; K e4. 9, L e5 †; K f3. 10, L e2 †; L e2 : ‡.—(Q) P f1 : M. 2, L g4 †; M f4. 3, M c5 †; K d4. 4, N b2 †; K e4. 5, L g2 †; M f3. 6, K d1; K f4. 7, M a4 †; K e3. 8, N c1 †; K d3, 9, L f1 †; M f1 : ‡.—(R) P f1 : N. 2, L b5 †; K d4. 3, L b4 †; N c4. 4, K d1; K e4. 5, O f2 † : K d4. 6, O h3; K e4. 7, M e3 †; K d4. 8, M e1; K d3. 9, O f4; K d4. 10, O e6 †; K d3. 11, L b3 †; N b3 : ‡.—(S) P f1 : O†. 2, K e1; O d2, g3 (s). 3, L g4 †; O e4. 4, K d1; K d4. 5, M e3; K c4. 6, M c5 †; K d4. 7, M e1; K d3. 8, L f5; K d4. 9, L e5 †; K d3. 10, O f2 †; O f2 : ‡. (s) O e3, h2. 3, L b5 †; K d4. 4, M h4 †; O g4. 5, K e2; K e4. 6, M f3; K d4. 7, K d1; K e4. 8, M f1; K d4. 9, M e1; K c3. 10, L b4 †; K d3. 11, O f2 †; O f2 : ‡. There exist several clever self-mates in which a black P becomes promoted to one of the four officers. The position of the black P in the second row stopped by the white K has created considerable interest. Twenty years ago the self-mate was much cultivated by the masters Wasmann, Rosmann, Brede, Bledow, Oppen, Anderssen, Warnsdorf, d'Orville, Schultz, Petroff, Jaenisch, Lemme, Portius, Pollmächer, Schurig, Bezzel, Wülfing, Pongracz, Lange, Plachutta, and Mangelsdorf.

84.—1, O f6; P f6 : 2, N f1; P f5. 3, N b5; P f4. 4, M g1; P f3. 5, M c1; P f2. 6, M d3; P f1 L (Q, R, S). 7, N e3 †; L c1 : . 8, N f4 †; L f4 : . 9, L b6 †; K c8. 10, L b8 †; L b8 : ǂ.—(Q) P f1 M. 7, N e7 †; M c1 : . 8, L c6 †; M c6 : . 9, N d8 †; K c8. 10, N a6 †; M a6 : ǂ.—(R) P f1 N. 7, N d4 †; K d8. 8, N a7 †; N d3 : . 9, M d1; K c7. 10, L e7 †; K c8. 11, N a6 †; N a6 : . 12, L b7 †; N b7 : ǂ.—(S) P f1 O. 7, M d7 †; K c8. 8, M a7 †; K d8. 9, M d1 †; O d2. 10, L c4; K c8. 11, N e7 †; O c4 : . 12, O b6 †; O b6 : . This is from the year 1855.

85.—1, M a8 †; K b4. 2, N g8 †; K b5. 3, L c4 †; K b6. 4, L b4 †; K c7. 5, L c5 †; K d7. 6, L c6 †; K e7. 7, L e6 †; K f8. 8, O b7 †; K g7. 9, L f7 †; K h8. 10, L f6 †; N g7. 11, N a2 †; N g8. 12, N b1; N f6 : ǂ.

86.—1, L f3 : †; K h4. 2, P g3 †. 3, M a5 †; K g6. 4, L f5 †; K g7. 5, M a7 †; K h6. 6, M a6 †. 7, L f6 †; K g8. 8, M a8 †. 9, M a7 †. 10, L g6 †; K h8. 11, L h6 †. 12, M g7 †. 13, L f6 †. 14, M e7 †. 15, L d6 †. 16, L d7 †. 17, L c7 †. 18, L c6 †. 19, M b7 †. 20, M b2 †. 21, M h2. 22, P g4. 23, P g5. 24, P g6. 25, P g7. 26, P g8 N, 27, N d5. 28, K g1. 29, N h1; K b8. 30, L b6 †. 31, L b7 †. 32, M d2 †. 33, L d7 †. 34, M f2 †; K g8. 35, L e8 †; K—. 36, M f7 †. 37, L e6 †. 38, M f5 †. 39, L e4 †; K g3. 40, M f1; P h2 ǂ. While revising this solution for the printer, we found a shorter way, thus:—15, M e2 †. 16, M h2. 17, P g4, &c., and then 25, L c6 (or b6 †, accordingly), etc.

These few self-mates show that White requires a considerable force in order to compel Black to move as he wishes. If a game be played for a self-mate, then the player, who at last forces the self-mate, will need a greater number of men than he would want for an ordinary mate.

Lovers of this class of problems may exercise their power on the following:

By W. A. Shinkman:—White, K e6; L f2; M a4, c8; O d3, e8; P c2, d2, d7, f7. Black, K e4; M e2; N b4, f1; O g8, h7. (10+6=16 pieces.) Self-mate in 2 moves.

By L. v. Bilow:—White, K d1; L a5; N d8; O d6; P b2. Black, K d4; N f1; P e3, g2. (5+4=9 pieces.) Self-mate in 3 moves.

By J. Plachutta:—White, K c6; L h4; M a8, e3; N g8, h2; O a3, f8; P a2, b7, d2, e2. Black, K d4; N b1; O a4, e8; P b2, e4, g7. (12+7=19 pieces.) Self-mate in 9 moves.

(This has the peculiarity that the prettiest variations are in 8 moves.)

By J. Kohtz and C. Kockelkorn:—White, K a8; L d1; N g1; O f8, g8; P a5, a7, c4, c7. Black, K c8 M g2; N h1. (9+3=12 pieces.) Self-mate in 5 moves.

SOLUTIONS TO THE CONDITIONAL PROBLEMS.

87. (1) White to play first. 1, P h4; P g5 (Q, R, S). 2, O c7 †; K f6. 3, P g5 : ‡. (Q) K d5. 2, O c7 †; K e5 :. 3, L b2 ‡. (R) N h6 :. 2, M d6 : †; P d6 :. 3, L d6 : ‡. (S) P f2, P e3. 2, O c7 †; K f6. 3, M f2; f3 : ‡.—(2) Black to play first. 1, P g5, M f2. 2,—; O, M †, and 3, L, M ‡. (The defence against 1, P h7 is P e3.)

88.—First way. 1, O d3; P e4 :. 2, L f4; O c4 (Q) 3, L e5 †; O e5 :. 4, N e3 †; K d5 (these moves 3 and 4 may be transposed). 5, O f4 ‡. (Q) O b5 :. 3, L e5 †; K c4. 4, L e6 †; K d4. 5, N e3 ‡.—Second way. 1, O e6 †; K e5. 2, O c7 :; O c7 : (R). 3, L f4 †; K e6. 4, O g5 †; K e7. 5, L d6 : ‡. (R) O b5 :. 3, L f4 †; K d4. 4, O e6 †; K c4. 5, O d2 † ‡.—Third way. 1, L h3; O c5 : (S, T). 2, O e6 †; K e4 : (U, V). 3, O c5 : †; K e5. 4, L e6 †; K d4. 5, L, N, O ‡. (U) K e5. 3, N f4 †; K e4 :. 4, L, N d3 †; O d3 :. 5, N, L d3 : ‡. (V) O e6 :. 3, L c3 : †; K e4 :. 4, N d3 ‡. —(S) O b5 :. 2, L d3 †; K e5. 3, L d5 : ‡. (T) P e4 :. 2, N e3 †; K e5. 3, L e6 ‡.—Fourth way. 1, N e3 †; K e5 (W). 2, O g5; K f5 (X, Y, Z, q, r). 3, N d7 †; K e5 (s.) 4, O f3 †; K e4. 5, O ‡. (s) K f6. 4, O d5 : †; K—. 5, L ‡. (X) K f6. 3, O d5 : †; K—. 4, L, N †;—. 5, L ‡. (Y) O b4, c4, N e4. 3, N d4 †; K d4 :. 4, O e6 †; K e5. 5, L f4 ‡. (Z) O c5. 3, N d4 †; K f5. 4, K f3 ;—. 5, L g4 ‡. (q) O b5 :. 3, O f3 †; K e4. 4, L h7 : †; P g6. 5, L g6 : ‡. (r) N d3 †. 3, N d3 :; O e4 (t). 4, O f3 †; K f5. 5, L g5 ‡. (t) K f6. 4, O d5 : †; K e5. 5, L d4 ‡.—(W) K e4 :. 2, O d3 †; K f5. 3, N d7 †; K g6. 4, O e5 ‡.—Fifth way. 1, P d6 :; K e5 (u, v, w, x, y). 2, O g6 †; K f5 (z, z z). 3, N d7 †; K g6 :. 4, L g4 †; K f7 :. 5, L e6 ‡. (z) K e6. 3, L g4 †; K f7 :. 4, L f5 †; K g8. 5, L f8 : ‡. (z z) N g6 :. 3, L f4 †; K e6. 4, O g5 ‡.—(u) K e4 :. 2, O d3 †; K f5. 3, N d7 †; K g6. 4, O e5 ‡.—(v) O b4; P c5. 2, O e6 †; K e5.

3, L f4 †; K e6 :. 4, O g5 ‡.—(w) N f5. 2, O g6; P e4: (w w, x x). 3, L f2 †; K d5. 4, L f5 : †; K—. 5, L e5 ‡. (w w) N g6 :. 3, N e3 †; K e5. 4, L f4 †; K e6. 5, O g5 ‡. (x x) N g4 †. 3, L g4 : ; P e4 :. 4, L f5 ;—. 5, N ‡.—(x) O c5, P c6, P e4 :. 2, L g5 ; N f5. 3, L f5 : ;—4, N ‡.—(y) N d6 : (y y). 2, N e3 †; K e5. 3, L g5 †; N f5. 4, L g7 : †; K e4 :. 5, N d3 ‡. (y y) N e7. 2, N e3 †; K e5. 3, L e7 : †; K f5. 4, L g5 †; K e4 :. 5, N d3 ‡. We believe, four of these solutions were first found by R. Mangelsdorf, in the year 1876. There are very few problems like this. The following 3 mover by T. Smith (composed in London in 1870) has 5 solutions. White, K e1 ; L g8 ; M b4 ; N d6, h5 ; O a3 ; P c2, d5. Black, K c3; N f3, f6 ; O c7 ; P b6, e4, f4, h4. (8+8=16 pieces.)—There are 4 ways to the following 5 mover, by H. F. L. Meyer, from the year 1863. White K g1 ; M h3 ; N a6; O a8, f5 ; P a4, b3, d2, g3. Black, K c5 ; P b4, c6, d4, d5, f6, f7. (9+7=16 pieces.)

89.—First stipulation. White forces mate. 1, L b8 †. 2, O c5 †. 3, O e4 †; K d7 (Q, R). 4, N c6 †. 5, P c6 : †. 6, L b5 ‡. (Q) K e5 :. 4, N d4 : †; K d4 :. 5, L b2 †;—. 6, L, O ‡. (R) M e4 :. 4, L d8 : †; N d7. 5, O f7 : ‡.—Second stipulation. White forces self-mate. 1, L b8 †. 2, N c6 †. O c6 :. 3, P c6 : †; K d6. 4, L b4 †; K c6 (S). 5, L b5 †; K d6. 6, O f7 : †; N f7 : ‡. (S) K e5 :. 5, L c5 †; L d5. 6, O f7 : † ; N f7 : ‡.—Third stipulation. Black forces mate. 1, P g6 †. 2, P g6 : †. 3, N g6 : †. 4, L g8 †; K f5. 5, M f2 : † ;—. 6, M f4 ‡.—Fourth stipulation. Black forces self-mate. 1, P g6 †. 2, P g6 : †. 3, N g6 : †. 4, L g8 †; K f5 (T). 5, L h7 †. 6, L d7 †, L d7 : ‡. (T) K h5. 5, L e8 †; L, M e8 : ‡.—The following, also by J. N. Babson, has remarkable stipulations. White, K a1 ; L e1 ; M b2 ; O d4 ; P d5, h2. Black, K a3; N a5 ; O g1 ; P a2, a4, a6, b3, d6, h3. (6+9=15 pieces.) White to play and mate, self-mate, stalemate, and self-stalemate ; each in two (2) moves.

90.—1, M e5 ; K g8. 2, M e8 †; K f7. 3, O d6 †; K f6. 4, P e5 ‡.

91.—1, L c8 †. 2, K e7. 3, N g2 †. 4, N a7 †. 5, P b6 ‡.

92.—1, M d4. 2, M d8 †. 3, O b5 †. 4, M d3. 5, M a3 †. 6, P c3 ‡.

93.—1, M b5. 2, P c5. 3, P c4. 4, P c3. 5, P c2. 6, M 5 b8. 7, M a8 †. 8, P c6 †. 9, P c5 †. 10, P c4 †. 11, P c3 †. (In the game and problem in part II of this book (page 86) the Ps on the first and second row are allowed to move more than one square, which rule, applied to this ancient problem, would admit a solution in nine moves by 1, M b2.)

94. 1, O e5. 2, M h8 †. 3, K f5. 4, M h7. 5, M d7 ‡.

95.—The problem admits of four solutions, namely, 1, O c5 or d4, or K b5 or c4, and in the latter case Black may answer N c6 or K e5. A correct form is: White, K b5; N f2; O e6. Black, K d6; M h5; O d5.—Solution: 1, N a7, O e7 †. 2, O c5, M d5. 3, N b8 ‡.

96.—A white P at e7 took a black O at f8, and became an N; instead of which the P can move to e8, become an O, and mate.

SOLUTIONS TO THE SPECIAL PROBLEMS.

Problem No. 97.—a1, h8, h2, a2, g8, g4, c8, f8. b4, b8, g3, a3, a8, h1, a1.

No. 98.—The syllables stand in the following order: d2, b1, a3, c4, a5, b7, d8, c6, e7, g8, h6, f5, h4, g2, e1, f3, e5, f7, h8, g6, f8, h7, g5, e6, d4, c2, a1, b3, c1, a2, b4, d3, f4, h3, g1, e2, c3, d1, b2, a4, c5, a6, b8, d7, f6, e8, g7, h5, g3, h1, f2, e4, d6, b5, a7, c8, b6, a8, c7, d5, e3, g4, h2, f1.

No. 99.—Of the Ls there are eight, which may be arranged in 12 ways, as explained in the "Chess Journal" of Dubuque, May, 1873:

a1	b5	c8	d6	e3	f7	g2	h4
a1	b6	8	3	7	4	2	5
a2	4	6	8	3	1	7	5
2	5	7	1	3	8	6	4
2	5	7	4	1	8	6	3
2	6	1	7	4	8	3	5
2	6	8	3	1	4	7	5
2	7	3	6	8	5	1	4
2	7	5	8	1	4	6	3
3	5	2	8	1	7	4	6
3	5	8	4	1	7	2	6
3	6	2	5	8	1	7	4

Of the Ms also eight, which may be placed along one of the long diagonals, or some of them on other squares.

Of the Ns 14, placed on a1, b1, c1, f1, g1, h1, a4, a5, h4, h5, b8, c8, f8, g8.

Of the Os 24, which may be arranged in 3 lines, namely, in the files a, d, and g, or in spaces 1 and 4, leaving the squares next the corners unoccupied.

No. 100.—Five Ls, which may be placed on c2, e5, e6, e7, and g2, or on c2, c6, e5, e7, and g2. (Four Ls defend 61 squares, if placed on b2, d5, d7, f2.)

Eight Ms, which may stand in one row, or on a1, h1, b3, g3, c5, f5, d7, e7. (Four Ms defend all the squares of one color: the 32 black squares are guarded by some on a8, c6, e4, g2, or on b1, d5, f3, h7, or on b5, d7, f3, h1. etc.)

Ten Ns, on c3, d3, e3, f3, c5, d5, e5, f5, d7, e7.

Fourteen Os, which can be placed in different ways. M. Lange has arranged them on c7, f7, c6, d6, e6, f6, c4, d4, e4, f4, b3, c3, f3, g3.

No. 101.—With nine pieces, as:

K f6; L c6; M a8, h1; N f3; O b3, d3; P c2, f2.

No. 102.—White: K b4; L e6; M a4, d3; N c2, e5; O f7, h5; P f2, g2, g4. Black: K e4. There are 43 mates, namely, five from the L; 14 by discovery with the M d3; 13 by moving the N e5; six by uncovering the M a4 (moving the K b4); two from the O f7, two from the other O, and one from the P f2.

No. 103.—This: White, K g5; M h6; N f8; O c5, f2; P b7, c3, d7, e3, f7, g3, h7. Black: K e5; N e8; P d4, d5, f4. 15 mates, each with a different piece, can be given, but as three of the pieces (N f8, O f2, and P e3) can give two mates, there are 18 mates. The 15 pieces are: M h6, N f8, O c5, O f2, P c3, P e3, P f3, P b7—b8 L, P b7—b8 N, P d7—e8: L, P d7—e8: M, P f7—e8: L, P f7—e8: M, P h7—h8 L, and P h7—h8 N.

No. 104.—M. Lange gives this position: K d2; L b3; M c7, g5; N d4, e4; O d6, f4.—Here they have a choice of 100 moves.

No. 105.—113 moves. This maximum is for White in: White, K c2; L b4; M d3, g1; N c6, f6; O e6, f5; P a2, a7, c7, e2, f2, f7, h2, h7. Black, K h5; L d8; M e8; O b8, g8. (16+5=21 pieces.)

No. 106.—K g1; L h8; M a7, b1; N d3, e3; O c3, g6; P a3, b2, c2, d5, e5, f2, g2, h3.

No. 107.—Position:—White K f2; L g1; M f1, h1; N e,1 g2; O h2; P a5, b4, c5, d2, e6, f3, g4, h3.—Black, K c7; L b8; M a8, c8; N b7, d8; O a7; P a6, b5, c6, d3, e7, f4, g5, h4.—A stalemate can be produced in 51 moves in such a manner that at last only three Pawns are off.

No. 108.—Our notation describes White's lead and Black's reply as one move, so that the solution consists of eight moves, thus: 1, a6—c7, c8—a7. 2, c6—b8, a8—b6. 3, c7—a8, b6—c8. 4, b8—a6, a7—c6. 5, a8—b6, c6—b8. 6, a6—c7, c8—a7. 7, b6—c8, b8—a6. 8, c7—a8, a7—c6.

No. 109.—1, a4—c5, a6—b4. 2, c5—e6, a7—b5. 3, e6—c7, a8—b6. 4, c7—a8, b5—c7. 5, a3—b5, b4—d3. 6, a2—b4, d3—f2. 7, b1—c3, f2—h1. 8, b4—c2, b6—c4. 9, b5—d6, c7—b5. 10, d6—b7, b5—d6. 11, c3—b5, c4—e3. 12—c2—b4, e3—g2. 13, b5—c3, d6—b5. 14, b4—c6, b5—d4. 15, c3—d5, d4—f3.

No. 110.—In 27 moves, thus: 1, N f1. 2, M g2. 3, K g3. 4, N h2. 5, M g g1. 6, N g2. 7, M f1. 8, M h g1. 9, N h1. 10, M g2. 11, N g1. 12, K h2. 13, M g3. 14, N g2. 15, K h1. 16, N h2. 17, M g1. 18, N f1. 19, M 3 g2. 20, N g3. 21, K h2. 22, M h1. 23, K g1. 24, Mg h2. 25, N g2. 26, K f1 27, K e1.

PART IV.

HISTORICAL NOTES.

Chess comes to us from the East. It is said to have originated in India, whence it was taken to Persia, and thence to Arabia. The Persian poet Firdusi about the year 1000 relates that the game was sent from India to King Chosroes about A.D. 550. From Arabia in the eleventh century it was introduced into Spain, Italy and Greece, and a century later into France Germany, England, &c.

There are many widely varying and conflicting accounts respecting its origin. The Chinese give the oldest history and claim to be the inventors of it. According to their book "Meng-tse" it was general throughout China 300 years before the Christian era. In this book a Chinese named "I-tsien" is mentioned as the best player.

The Arabic author Masudi, who was born at Bagdad, and died at Cairo in A.D. 958, writes about the Indian origin of chess. The oldest problem, preserved in an Arabic manuscript, is a mate in 9 moves, by the Caliph Mutasim, who reigned at Bagdad from 833 to 842. More than 400 problems have been preserved from the years 1000 to 1600 (we give four of them under Nos. 2, 92 to 94 on pages 134 and 224). The self-mate or sui-mate problems also originate from Arabia. In the fifteenth century the movements of two pieces (the L and the N) were materially altered, namely, the L (the Arabic Fers or Ferz) could move only one square diagonally in all four directions, and the N (the "Alfil") could likewise move diagonally but only to the third square and could leap over a piece. Also the P then acquired the privilege of moving more than one, namely, two squares within its own territory. At that time every P reaching its last square had to become a Fers (a rule which is the same in the game of draughts). The Fers was very weak, but when an overwhelming power was given to the L and the law on the promotion of the P was altered, it was fair and in harmony with the nature of the game to allow only the original eight officers on the board.

In England the first account of chess was given by Alexander Neckam (born in 1157 at St. Albans, died in 1217 near Worcester), in his "de naturis rerum."

The oldest copy of a game is from about 1490, written on parchment and kept at Göttingen.

About the year 1300 appeared Jacobus de Cessolis, Liber de moribus hominum et officiis nobilium super ludo Scacorum. This was about 40 years later translated into French by Jehan de Vignay, and from this, the first printer in England printed his first book: The Game and Playe of the Chesse, translated out of the French and imprynted by William Caxton . . . . "Fynysshid the last day of marche the yer of our lord god . a . thousand foure honderd and lxxiiii."

The first printed books on problems are by Francesch Vicent, 1495; Lucena, about 1497, (both in Spanish), and Damiano, 1512 (in Italian). Then there followed extensive works, containing also games &c., especially in Spanish, Italian, German, French, Portuguese, English, Dutch, and Russian; 23 works can be mentioned as far as the year 1800.

In the present century so many writers on chess have become known, that they can be counted by hundreds. From 1801 to 1850 there were published 39 works.

The first newspaper chess column appeared in 1823 in the "Lancet" in London, the second in 1828 in the "Berliner Staffette," but the first regular one, published weekly, commenced in 1834 in "Bell's Life" in London, and was for 37 years edited by George Walker. From 1823 to 1874, there have been chess columns in at least 253 periodicals (especially in Europe, America, and Australia), and at present the number is so great that it is impossible to give an accurate list of them.

COMPOSERS WHO HAVE PUBLISHED THEIR OWN PROBLEMS IN BOOKS.

The Arab Philip Stamma published 100 compositons in 1737 at Paris, in French, and in 1745 at London, in English.

J. Mendheim published his problems in 1814 and again in 1832, in Ger.; K. F. Schmidt in 1829 (Ger.); A. d'Orville, 1842 (Fr.); J. Brede, 1844 (Ger.); A. Lichtenstein, 1847 (Ger.); J. Kling, 1849 (Eng.); A. Anderssen, 1852 (Ger.); J. G. Schultz, 1862 (Swedish); J. Brown, of Bridport, 1865 (Eng.); F. Healey, 1866 (Eng.); J. S. Schumoff, 1867 (Russ. and Fr.); J. and W. T. Pierce, 1873 (Eng.); J. Kohtz and C. Kockelkorn, 1875 (Ger.); R. B. Wormald, 1876 (Eng.)—The following nine composers, all in the United States of America, have each issued their problems in the English language through the press of O. A. Brownson:—F. W. Martindale, J. K. Hanshew, A. Z. Huggins, T. A. Thompson, V. M. N. Portilla, T. M. Brown, G. E. Carpenter, T. P. Bull, and O. A. Brownson.

Lastly we have five more in Europe, three from the year 1878: P. Klett (Ger.), G. B. Valle (It.), A. C. Pearson (Eng.), one from 1880: J. P. Taylor (Eng.), and one of 1881: F. C. Collins (English).—S. Loyd's "Chess Strategy," (534 compositions by him, on 269 pages) is published now, December, 1881, at Jersey City, N.J.

The best books are those by Klett (112 problems), Kohtz and Kockelkorn (101 pr.), J. Brown (174 pr.) and Healey (200 pr.)

The Author of this "GUIDE" *intends to publish his problems, consisting of over* 200. *His best productions are still unknown in the chess world*

The most important works published during the last thirty years are:—

1.—For the history:—

D. Forbes's History of Chess. London, 1860. (380 pages.)

A. van der Linde's Geschichte des Schachspiels. Berlin, 1874. (2 volumes of 422 + 154 + 524 = 1100 pages.)

2.—For games:—

Handbuch des Schachspiels von. P. R. v. Bilguer. Edited by Tassilo von Heydebrand und der Lasa. Fifth edition. Leipzig, 1874. (644 pages.) The sixth edition was published in 1880, and is edited by C. Schwede, E. Flechsig, J. Berger, and O. Cordel.

The Chess Player's Handbook. By Howard Staunton. London, 1847.

Theory of the Chess Openings. By G. H. D. Gossip, author of the "Chess Player's Manual." New Wortley, Leeds, 1879.

3.—For problems:—

A. Alexandre's Problèmes d'échecs. Paris and London, 1846. (2120 diagrams.)

M. Lange's Handbuch der Schachaufgaben. Leipzig, 1862. (777 diagrams.)

American Chess Nuts. Edited by E. B. Cook, C. A. Gilberg, and W. Henry (Russ). New York, 1868. (2405 diagrams.)

English Chess Problems. Edited by J. and W. T. Pierce. London, 1876. (608 diagrams.)

Chess Gems. Collected and set by J. A Miles. Fakenham, Norfolk, 1878. (775 diagrams.)

Nordiske Skakproblemer. Udgivne af A. Arnell og S. A. Sörensen. Kjöbenhavn, 1879. (206 diagrams.)

4.—For various subjects:—

C. Tomlinson's Amusements in Chess. London, 1845.
Le Palamède. Paris, 1836 to 1847.
The Chess Player's Chronicle. London, 1841 to 1862.
W. J. L. Verbeek's Sissa: de Schaakspeler. Wijk bij Duurstede, in Holland, 1847 to 1874.
Neue Berliner Schachzeitung. Berlin, 1864 to 1871.
The Chess World. Edited by H. Staunton. London, 1865 to 1869.
O. A. Brownson's Chess Journal. Dubuque, Iowa, 1870 to 1876.
H. Lehner's Oesterreichische Schachzeitung. Wien, 1872 to 1876.

The following are in progress:—

Deutsche Schachzeitung. Leipzig. Since 1846.
La Stratégie. Paris. Since 1867.
Nordisk Skaktidende. Kjöbenhavn. Since 1873.
Nuova Rivista degli Scacchi. Livorno. Since 1875.
Schachmatny Listok. St. Petersburg. Since 1876.
The Chess Player's Chronicle. London, since 1877.
The Chess-Monthly. London, since 1879.
The British Chess Magazine. Huddersfield, since 1881.
Brentano's Chess Monthly. New York, since 1881.

THE PROMOTION OF THE P.

See pages 20, 87, 251, *and* 260.

The law on the promotion of the P, given in many books, is this:—

"Every P which has reached the eighth or last square of the chess board must be immediately exchanged for an L, or any other officer the player may think fit, even though all the officers remain on the board. It follows, therefore, that he may have two or more Ls, three or more Ms, Ns, or Os."

It required much consideration whether this law or the one published in the elements should be adopted here, but as we wished to give in this book the best of everything that could be found, we were obliged to act in harmony with the paper which we published in May, 1879, and from which we extract the following :—

"The law, just quoted, is not satisfactory, for, as the set contains only thirty-two pieces, a player cannot choose a second L, or a third M, N, or O. The P might become an *imaginary* L, but the *reality* is preferable, and in accordance with some of the greatest authorities, the game is considered finer when only one L of each color is permitted.—Lasa, in the fifth edition of Bilguer's Handbuch (Leipzig, 1874), page 26, says: 'It does not matter in games whether the one rule or the other be adopted.'—For problems sometimes the one rule is more advantageous, sometimes the other. If more than one L on each side be allowed, why not place them on the diagram at once? And why should a player not be satisfied with his full staff of eight officers? Some players like to make use of pieces not contained in the set, just as they would like to enlarge the board, but *it is best to adhere to restricted rules, which can* REALLY *be carried out, and are fit for universal adoption.* We say that when a P remains a P in the last row, it remains so *for ever*, for the old idea, that it 'remains inactive till the enemy has taken an officer, upon which it instantly assumes the rank of that officer,' leads to positions which are inconsistent with the powers of the pieces. The idea that a player might be at liberty to change his P for an officer or let it remain a P is not in harmony with the laws on the promotion and on the draw, besides, is objectionable in games, and as it also interferes disadvantageously with some fine problems, it is best not to adopt it."—*(See page 87.)*

M. Lange remarks, on page 19 of his "Feinheiten" (Leipzig, 1865): "The bad practice of the plurality of Ls is so widespread, that it will be difficult to eradicate it." While agreeing with this opinion, there is no doubt that energetic and general co-operation can do away with the unsuitable law now in practice in England and other countries. Some authors such as Lucena, Selenus, Salvio, Lasa, etc., have adopted the plurality of Ls, but Del Rio, Lolli, Ponziani, Mendheim, Zaccari, etc., are in accordance with Lange; and Philidor (on page 34 in J. G. Pohlman's book, London, 1819) says: "While this field of criticism lies open, I cannot pass by my own countrymen, who have committed as great a fault as the Germans. They are less to be excused, there being many good players among them—nay, some of the best in Europe. I presume they have been led away (like myself formerly) by a bad custom, established in all probability, by the person who first brought Chess into France. I am inclined to believe it must have been some player of Draughts, who, knowing little more than the moves or the pieces, imagined one might make as many Queens in the game of Chess as at Draughts."

J. Barbier, in his "Famous Game of Chesse-play" (London, 1640), says: "Whereas the bringing up of a Pawne of yours to your Adversaries first Ranke, in any of his Noble Houses, is the absolute making of a Queene; yet you shall make no Queene of that Pawne, unlesse your Queene bee already lost: but you may there make it what piece else you please, that already you have lost.—Because, as no two Genrals in one Armie, neither two Queenes in one Kingdome: and monstrous it were, to play this Game with more pieces of one sort, then it consisteth of at first."

Jaenisch abandoned the old law of one L, because he could not agree to such an inconsistency as a P remaining dormant at the last square, and being promoted at the moment when an officer was taken. He might have overcome the difficulty in two ways: either let the P remain a P for ever, or let the P be at liberty to move from the last to the first square of its file, and commence its march anew.

C. Salvioli (in the Italian monthly magazine "Nuova Rivista degli Scacchi," of 1879) quotes that in the ancient game of "Sciatrani" every pawn arriving at the eighth square had to become an L. He ought to add, that at that time the L was called Fers (or Ferz), and could move only one square diagonally. (The Ferz could, from a central square of the board, move to four squares, but our L can move to twenty-seven squares. At that time the P could not become an M, N, or O; in fact the game then more closely resembled that of Draughts.) When six centuries ago (in the Arabic-Spanish chess, and up to the time of the Spaniard Lucena, in 1497) the powers of the Fers (our L) and the Alfil (our N) were altered, and the *weak* Fers became one of *overwhelming power*, it was fair to permit only one such extraordinarily powerful piece on the board. (Two or more Ls generally win the game in a very few moves. A player commences a game with eight officers, and should not be allowed to increase his forces in the middle of the game, and thus overpower his opponent with nine or ten officers.) Nowadays when a player has the L on the board he can generally promote the P to the powerful M, and should he have the L and both the Ms, and eventually not be satisfied with an N or an O, then he can with some advantage easily sacrifice one of the three powerful pieces, and thereupon move and promote the P.

If the unrestricted rule on the promotion were carried out, namely, that there might be nine white Ls, or ten white Os, etc., and as many black officers on the board, then these new officers would number sixty-four, which, together with the original thirty-two men, would make a set of ninety-six chessmen! Regular games and problems (including self-mates) should require nothing else but the ordinary material, but "puzzles" might notwithstanding be made with five or more Ls, etc.

THE K M MOVE IN PROBLEMS.

See rule 9, *page* 130.

The question whether this move should be allowed in problems or not, was almost as difficult as the decision on the law of promotion. We had rather wished to exclude the K M move in problems, but as it is an elementary move and there is no reason for its exclusion, we were obliged to admit it. The move is in problems employed under the same restrictions as in games, that is, if within the progress of the moves of a problem the K should leave the square e1 (or if Black, the square e8) and go back, then the K would have lost the privilege of the K M move, etc.

In *end-games*, and compositions published as such, with the white K on e1, or the black K on e8, and one or both the Ms in the corresponding corners, it is also understood that the K M move can be performed, but in case during the previous play of the game the move has been forfeited, then a statement to that effect should be made, unless such statement would be superfluous, as it might be possible to infer from the position that the K or the M had been previously moved. In end-game compositions the first move may be the "taking in passing," (compare rule 8, page 130), if the first player can determine his opponent's last move from the position.

When a player has given the odds of an M, then he can of course not move his K two squares on that side on which the M is wanting. (In practical play, however, the double step of the K in such a case is often allowed; anyhow an agreement on this point should be made before commencing the game.)

THE NOTATIONS.

The notation used in most English books is based upon the original position of the 32 pieces for playing an ordinary game, thus:

The piece on a1 is called Q's R
" h1 " K's R
" b1 " Q's Kt
" c1 " Q's B
" a2 " Q's R's P
" f2 " K's B's P

The black pieces are named in the same manner, namely that on a8 is called Q's R, that on g7 is K's Kt's P. If a P shall be moved from b2 or from b3 to b4, the description is: P to Q's Kt's 4th, and if the black P shall be moved from b7 or from b6 to b5, it is also: P to Q's Kt's 4th. If a white M shall move to f7, the statement is: R to K's B's 7th, or: R to K B's 7, or: R to K B7, but in case both the Ms could move to f7, then these are distinguished as K's R and Q's R (or the square from which the M moves is indicated). If a black M is to move to f7, then: R to K B2. The taking of a piece is shown thus: "Q takes R," but if the L could take either M, then accordingly: "Q takes K R, or Q takes Q R."

The French, Italian, and Spanish notations are similar, only the numbers are placed between the letters, and the letters Q B (or K Kt, etc.) are reversed, thus:

International	M c5
English	R to Q B 5
French	T. 5 F D
Italian	T. 5 A D
Spanish	T. 5 A D

The four last-named notations are puzzling, not being easily learned by a beginner, and not easily understood by one versed in the a1-h8 system. It is of great importance, especially to composers, to have a *fixed name* for every square. Some authors have therefore endeavored to invent a simple notation, especially one suitable for all nations. It needs 22 simple signs, 16 for the board and 6 for the men. Easy signs, known in most parts of the earth, are the Arabic ciphers and the Latin letters. Among the various systems may be mentioned here those by Stamma, Koch, and Kieseritzky. For particulars see Linde's Geschichte, pages 233-241 in Vol. II.

P. Stamma in the last century invented the a1 notation which has become the international system, for it is used in some French and English books (especially the great collections of problems by Alexandre, and by Miles), and is employed throughout in Austria, Germany, Holland, Denmark, Sweden, Russia, Bohemia, etc. Also some chess columns in England and Scotland have three years ago commenced to use the a1 system, and the Italians have also lately introduced it, for Signor Amerigo Seghieri has employed it in his "Guida elementare." He also uses a colon (:) for *taking*, a single cross (†) for *check*, a double cross (‡) for *mate*, a ! for *good* move, and a ? for an inferior move.

The Russians use the Latin (and not their own alphabet of 36 letters) for the a1 system, but they use the Russian initials for the names of the pieces.

If chess consisted of nothing else but games, then the English notation might well be used, but the problems play a more important part in most of the weekly periodicals, and as composers require a concise notation for writing their numerous letters, so the one used in this book seems to be the best known.

Koch and Kieseritzky use the numbers from 1 to 8 instead of the letters a to h, Koch names the file first and the row after, but Kieseritzky names the row first, thus the square b6, with the former, is 26, and with the latter, is 62 (pronounced, not sixty-two, but *six two*). It is easier to distinguish b6 and f2, than 62 and 26.

The use of the numbers 1 to 64 for the 64 squares would not harmonize with a simple description of some parts of the board, for we speak of the b file, d file, row 5, row 6 (or 6th row), etc.

The proposal to use the letters K to P for the pieces was first made in Professor O. A. Brownson's "Chess Journal," of Dubuque, Iowa, in February, 1875, and several notes on the system have appeared in the "Boy's Own Paper," in London, 1879 and 1880. Some writers in Australia and America say of our notation: "As a cosmopolitan system it is perfect."

For a better acquaintance with the various systems, we give here the first seven moves of the Evans Gambit. (*See page* 65.)

INTERNATIONAL.

	♔	♚
1,	P e4	P e5
2,	O g3	O c6
3,	N c4	N c5
4,	P b4	N b4 :
5,	P c3	N c5
6,	K M	P d6
7,	P d4	P d4 :

GERMAN, DANISH, and SWEDISH. (*See page* 14.)

	Weiss. *Hvid.* *Hvit.*	*Schwarz.* *Sort.* *Swart.*
1.	e2—e4	e7—e5
2.	Sg1—f3	Sb8—c6
3.	Lf1—c4	Lf8—c5
4.	b2—b4	Lc5—b4 :
5.	c2—c3	Lb4—c5
6.	o—o	d7—d6
7.	d2—d4	e5—d4 :

The short notation is also often used, thus: 1, e4, e5. 2, S 3, S c6. 3, L c4, L c5. 4, b4, L b4 : . 5, c3, L c5. 6, o—o, 6. 7, d4, e d.

DUTCH.

	Wit.	*Zwart.*
1.	e2—e4	e7—e5
2.	g1—f3	b8—c6
3.	f1—c4	f8—c5
4.	b2—b4	c5—b4 :
5.	c2—c3	b4—c5
6.	o—o	d7—d6
7.	d2—d4	e5—d4 :

ITALIAN.

In the "Nuova Rivista degli Scacchi" of Livorno.

	Bianco.	*Nero.*
1.	P 4R	P 4R
2.	C 3AR	C 3AD
3.	A 4AD	A 4AD
4.	P 4CD	A pr PC
5.	P 3AD	A 4AD
6.	Arrocca	P 3D
7.	P 4D	P pr P

SPANISH.

In the "Revista de Ajedrez" of Montevideo.

Blancas.	*Negras.*
1. P . 4R	P . 4R
2. C . 3AR	C . 3AD
3. A . 4AD	A . 4AD
4. P . 4CD	C tom P
5. P . 3AD	A . 4AD
6. Enroque	P . 3D
7. P . 4D	P tom P

In "La Crónica de Ajedrez" of Mexico, the sign o o is used for "Enroque," × for "tom," † for "jag.", and †† for "jag. mat." The move M f1 (R to K B sq.) is T. 1AR. The "1" instead of "sq." is also used in French and Italian.

PORTUGUESE.

(In the periodical "Echo Americano.")

Branco.	*Negro.*
1. P e2—e4	P e7—e5
2. C g1—f3	C b8—c6
3. B f1—c4	B f8—c5
4. P b2—b4	B c5—b4 :
5. P c2—c3	B b4—c5
6. R e1—g1 T h1—f1	P d7—d6
7. P d2—d4	P e5—d4 :

FRENCH.

Blancs.	*Noirs*
1. P . 4R	P . 4R
2. C . 3FR	C . 3FD
3. F . 4FD	F . 4FD
4. P . 4CD	F . pr. PC
5. P . 3FD	F . 4FD
6. Roque TR	P . 3D
7. P . 4D	P . pr. PD

ENGLISH.

White.	*Black.*
1. P to K 4	P to K 4
2. Kt to K B 3	Kt to Q B 3
3. B to B 4	B to B 4
4. P to Q Kt 4	B takes Kt P
5. P to Q B 3	B to B 4
6. Castles	P to Q 3
7. P to Q 4	P takes P

THE VALUE OF CHESS.

At all times much has been said for and against the game.

One writer says, "Das Schach ist eine von den grossen Thorheiten der Welt;" another calls it "eine Zeitverschwendung" (a waste of time); and a third condemns it because it is sometimes the means of bringing young men into the company of habitual smokers, drinkers, etc. Some of these objections can be answered decisively, others only vaguely, and some have been referred to in the preface. There are many things in this world, which are good if properly used, and bad if misused.

Schiller says in his "Lied von der Glocke"—

"Wohlthätig ist des Feuers Macht,
Wenn sie der Mensch bezähmt, bewacht."

(Beneficial is the power of fire, if man restrains and watches it.)—Some business men recommend chess, and advise parents to teach the game to their children, because, they say, it is a pleasant occupation for the mind in the time of leisure, and prevents young people from acquiring bad habits. In M. Lange's "Sonntags-Blatt" we find this:—"Spiele nie eher Schach, als bis die Arbeit des Tages oder der Woche vollendet ist und Du fühlst, eine Erholung verdient zu haben." (Never play at chess until the work of the day or the week is over, and you feel that you have deserved a recreation.) And "Spiele nicht bis in die späte Stunde, auf dass die Pflichten des nächsten Tages durch verkürzte Ruhe oder zu langes Schlafen nicht leiden." (Let not the playing continue up to a late hour, so that the duties of the next day may not suffer through a short rest or over-sleeping.) Thus it is important that you select time, place and person for playing a game.

The first-named objection which we gave in German, namely, "Chess being one of the great follies of the world," we answer here by some quotations from the Latin, Italian, French, German and English.

The Italian P. Carrera says:

"Rex ego sum vester: cuncti mihi cedite ludi:
In me vis sortis nulla, sed ingenium."

A. Seghieri quotes from Göthe, the game being "ginnastica della mente," and "la pietra di paragone dell' ingegno" ("ein Probirstein des Gehirns"=a touch-stone for the brain).

M. Cervantes: "La vie est une partie d'échecs."

J. A. de Rivière writes:—"Ce jeu admirable, qui a, comme toutes les grandes choses, le don d'éternelle jeunesse."

T. v. H. u. d. Lasa (editor of the German "Handbuch") says: "Das Schach ist dem Wesen nach ein Spiel, der Form nach eine Kunst, und der Darstellung nach eine Wissenschaft."

That the chess problem can claim neither the depth of science nor the height of art, but is merely a charming and ingenious pastime, is expressed by Ph. Klett (on page 52 of his book):—"Das Schachproblem kann wie die Partie für das Leben weder die Tiefe der Wissenschaft, noch die Höhe der Kunst in Anspruch nehmen. Das Schachproblem ist eine reiz- und geistvolle Beschäftigung für einzelne Mussestunden—bei der inneren Vertiefung, welche es verlangt, eine kleine Welt für sich,—aber es bleibt und ist eine Schach- keine Lebens-Aufgabe."

A German quotation from Plutarchus, used as a motto in the Dutch "Sissa," is: "Spiel ist die Würze der Arbeit." (Play sweetens labor.)

A German lecturer quotes eight lines from K. Portius, and four lines from M. Schröter, thus:

"Sieh' an dem Brett, wo Geist und Scharfsinn walten,
Im ew'gen Reiz das Schöne sich gestalten!
Sieh', wie der Mann sich losreisst seinen Sorgen
Und noch, wie an des Lebens gold'nem Morgen
Mit ganzer Seele vor Figuren steht,
Die ihm doch nur des Drechslers Fuss gedreht.
Wie viele auch der Göttin Gabe schänden,
Himmlisch allein bleibt sie in seinen Händen"—

denn nur Seelen edler Art war es vergönnt und wird es vergönnt sein, vom heiligen Feuer der geweiheten Opferstätten Caïssa's erwärmt wie erleuchtet zu werden.

"Nie kann flüchtigen Geist das Schachspiel dauernd gewinnen—
Tieferen Denkens bedarf's, um sich an ihm zu erfreu'n
Darum ist auch der Mann dem edlen Spiele gewogen—
Aber das tändelnde Weib schilt es Vergeudung der Zeit."

The American, Dr. B. Franklin, says in his "Morals of Chess," that the game is not merely an idle amusement, but that it teaches valuable qualities of the mind, which are useful in the course of human life, viz.: (*a*) FORESIGHT, which looks a little into futurity, and considers the consequences that may attend an action. (*b*) CIRCUMSPECTION, which surveys the whole board. (*c*) CAUTION, not to make our moves too hastily. A piece touched should be moved, and before touching it the player should consider the advantages and disadvantages of the situation after the move. Should, after the adversary's move, the state of affairs appear bad, then the game shows that we should not be discouraged, but *hope* for a favorable change, and *persevere* in the search of resources.

The great player PAUL MORPHY, in a speech at New York, soon after his return from Europe in 1859, said: "Chess never has been and never can be aught but a recreation. It should not be indulged in to the detriment of other and more serious avocations—should not absorb the mind or engross the thoughts of those who worship at its shrine; but should be kept in the background and restrained within its proper province. As a mere game, a relaxation from severe pursuits of life, it is deserving of high commendation."

The American B. M. Neill, published an article in "Progress," of March, 1880, from which we extract the following: "It is hard to comprehend that any mere game can in point of difficulty, be raised to the level of a serious science; that the complication of the movements of 32 pieces on 64 squares may be made a matter of as serious study as the grander movements of the planets. And yet this is true. There is no science more difficult to master, and perhaps none other in which natural aptitude is so necessary to success. Enveloped in the mystery of an Eastern birth, it has been played and studied for ages, and yet its resources seem infinite, and its possibilities as inexhaustible as thought."

We may now well conclude this little book with a few lines by J. C. West:—

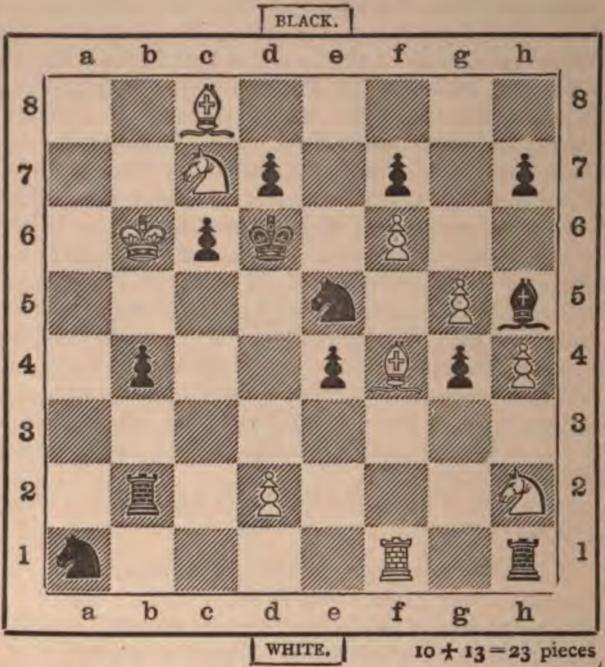
"Caïssa, thou enchanting, charming Queen,
To soothe our cares, thine equal who hath seen?
From age to age thy potent charms endure,
And custom ne'er can stale delights so pure;
Bright gems of thought thy raptured lovers view
In endless variations, ever new;
Such mines of pleasure, unalloyed, may be
The mind's dim foretaste of eternity."

APPENDIX.

PRIZES OFFERED TO SOLVERS

BY

H. F. L. MEYER.



The Universal Notation:—	K	L	M	N	O	P
instead of	K	Q	R	B	Kt	P
anstatt ...	K	D	T	L	S	B
au lieu de	R	D	T	F	C	P

10 + 13 = 23 pieces

White to play, and mate in eight (8) moves.

Repetition of the Position.—White: K b6; M f1; N c8, f4; O c7, h2; P d2, f6, g5, h4. Black: K d6; M b2, h1; N h5; O a1, e5; P b4, c6, d7, e4, f7, g4, h7. White plays first, and gives mate with his eighth move.

For the first solution and analysis of the above problem, received within eight weeks from date of publication, will be awarded the sum of £3, for the second: Miles's Chess Gems, and the third: A copy of this book.

The solution must contain the main play and all the variations of from 5 to 8 moves. The analysis must show the duals in the variations, and the defences to every feasible attack. Should the solution or the analysis be incomplete, a proportionate amount will be reduced from those prizes where such is the case. One half of the first prize will be reckoned for the analysis. The analysis may be sent with the solution, or later.

Solvers in America are allowed an additional month, and Australia three months.

The solutions, etc., to be sent to H. F. L. Meyer, care of Messrs. Griffith and Farran, West Corner St. Paul's Churchyard, London, E.C.

An acknowledgement of all communications will be sent by the composer, if a post-card or a stamped envelope be enclosed.

The necessary statements will be published in the chess column of "The Boy's Own Paper."

London, February, 1882.

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